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The Library's Social Lion, by Jennifer Allen

Seymour Britchky's All-American Food Team

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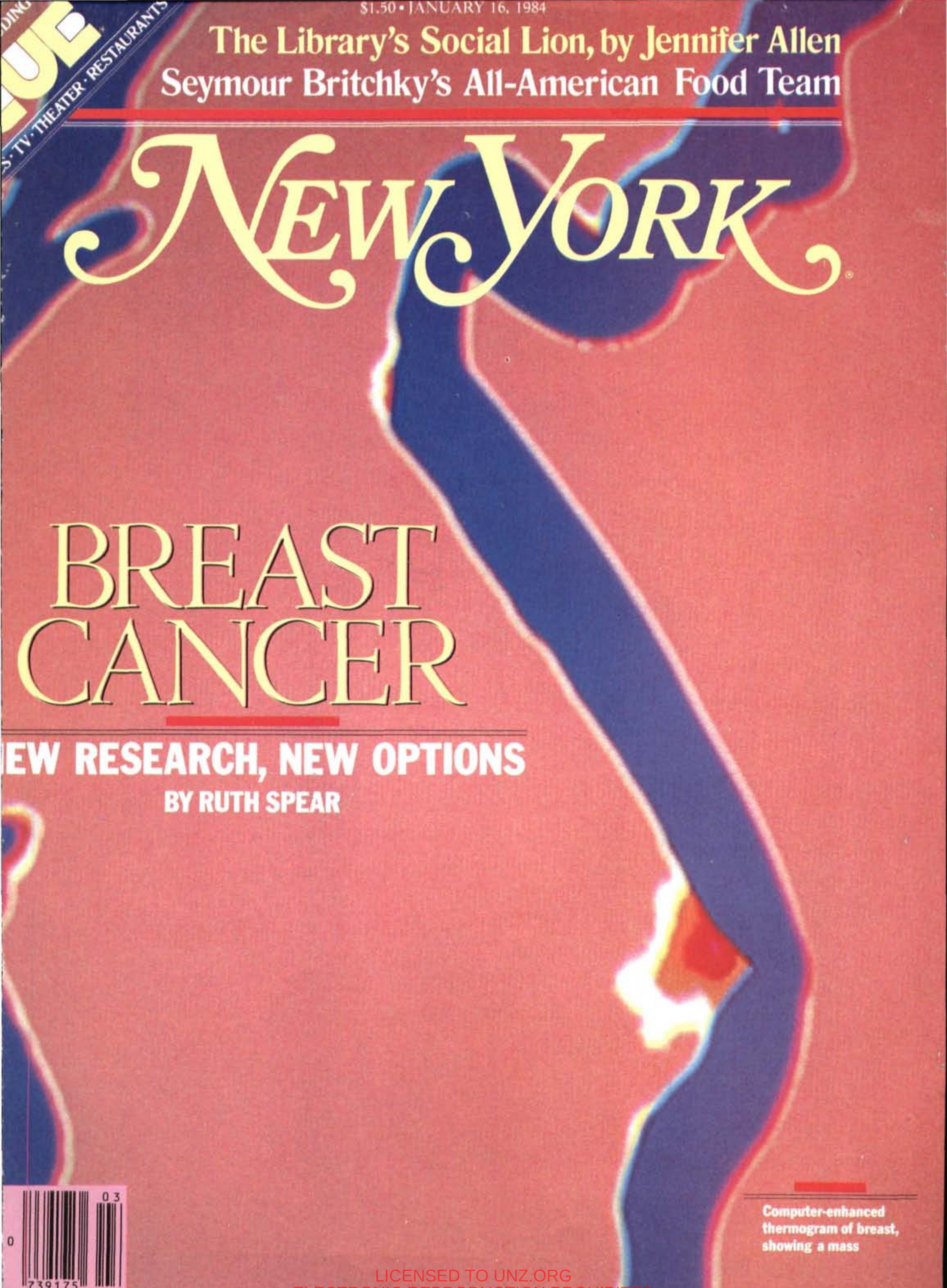

BREAST CANCER

EW RESEARCH, NEW OPTIONS

BY RUTH SPEAR

Computer-enhanced thermogram of breast, showing a mass

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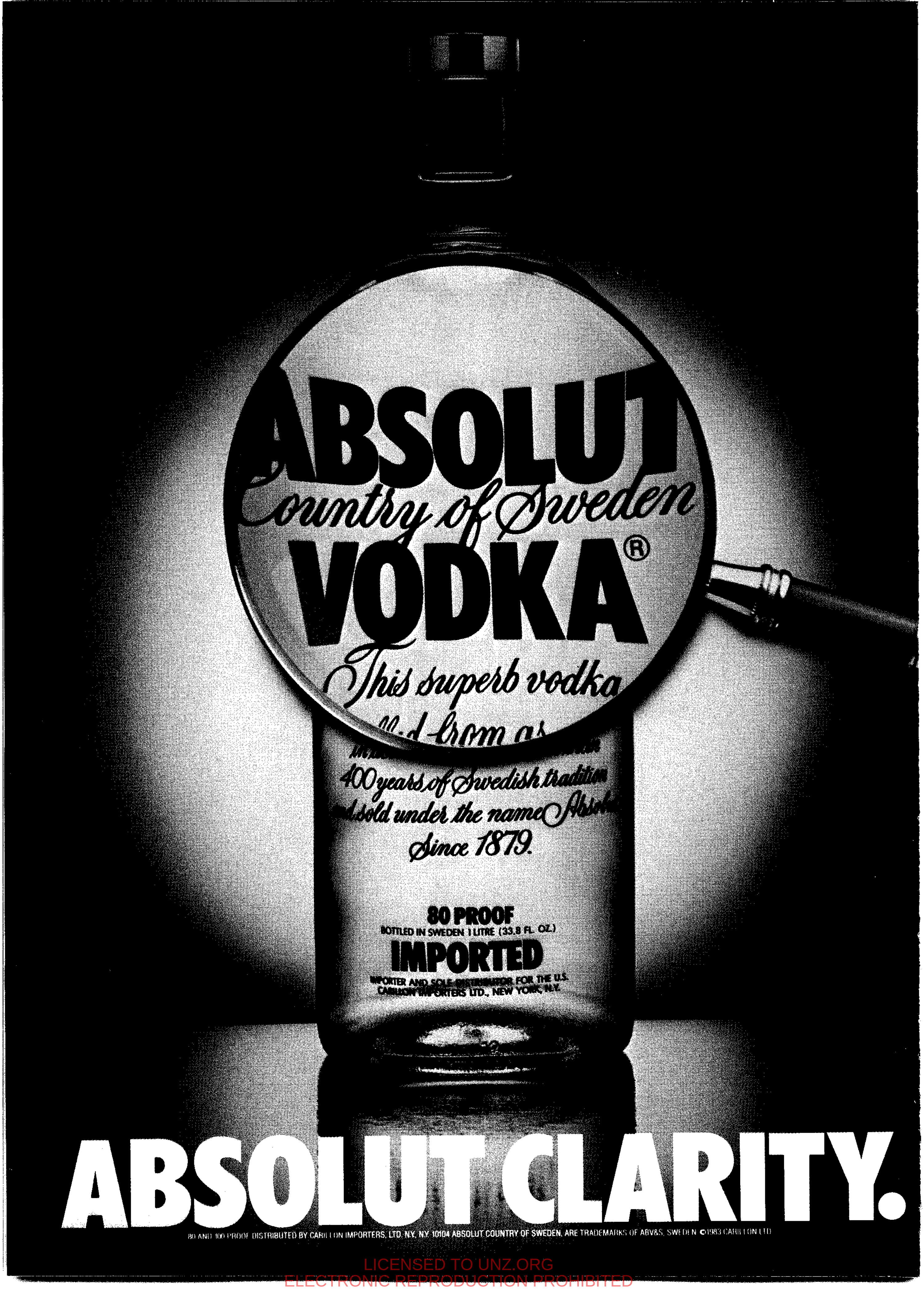

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Dear Mr. Lewis:

You haven't seen a *really* Jaded New Yorker until you've seen my friend______________. Why, just the other day he/she______________
____
______________.

I've also seen him/her______________
____
______________ on occasion. And it's not at all unusual for him/her to______________
____
______________ without giving it a second thought. And to top it all off, I even once saw him/her______________
____
______________.

I thought you should know these things. I'm sure that no one person can stamp out the condition of Jadedness singlehandedly, but I want to do my part. I'm ready to bring my friend to Windows on the World any time. It's the least I can do.

Entries must be received by April 1, 1984. Final judging will be completed by May 1 and winner will be announced in future advertising. Entries may be written on separate sheets but must be accompanied by this coupon, signed by entrant. If the full name of the Jaded subject is necessary to the idea of the entry this person must also sign this release. This contest is void in states where prohibited.

I understand the conditions and I authorize use of this entry in any way you deem suitable. Anything for the cause.

(Signed)______________
Name (please print)______________
Address______________
City______________ State______ Zip______________

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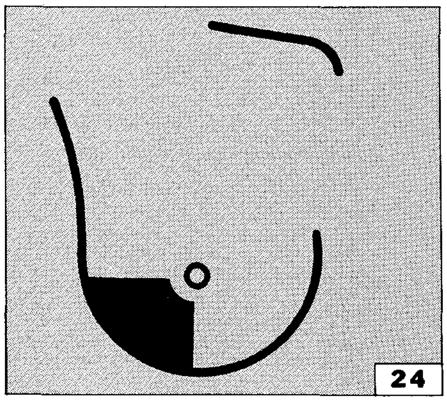
Breast Cancer: New Research, New Options

By Ruth Spear

Two years ago, Ruth Spear found a lump in one of her breasts. It was a frightening discovery that led to a personal investigation into the alternatives to mastectomy. She learned that breast cancer is epidemic among middle-aged women. And she learned of a "conservative" new operation called a lumpectomy, which, combined with radiation, is the procedure she chose. Research indicates that it is as effective for certain early cancers as the more mutilating surgery. Here is what you should know about it, and where to turn for information should you be faced with this decision.



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The Library's Social Lion

By Jennifer Allen

Short of funds, the New York Public Library faltered in the seventies. To the rescue: Vartan Gregorian, the former provost of the University of Pennsylvania. Gregorian, 49, is an ebullient man with an ability to cultivate the rich and powerful and a genuine faith in the library as an educational institution. Since his arrival, funds have poured in from foundations, the city, and even the little guys, 44,000 of whom made donations last year. Gregorian, says Richard Salomon, vice-chairman of the library's board, "gave us the idea that we could do anything."

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All-American

By Seymour Britchky

Time was when "American food" meant fried chicken and hamburgers, barbecue and grits. Here a hush puppy, there a chitterling. Now the phrase means anything from pan-blackened fish to pasta with goat cheese—but *California* goat cheese, to be sure. Sensing a trend, Britchky tries a few of the old-time native places and a few of the newer arrivals. Sometimes the corn is as high as an elephant's eye. Sometimes the food is as American as tarte Tatin.

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On Madison Avenue: The Fizz Biz

By Bernice Kanner

Aimed at folks who suffer from the "positive stress" that comes with success, Alka-Seltzer's new commercials substitute sophistication for those spicy meatballs.

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By Jack Egan

It's tax time again, and individual retirement accounts, the tax shelter for the working person, are looking good to more and more people. Their popularity, in fact, seems to be adding to the already steep federal deficit.

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By Quentin Crisp

Molly Keane, the author of *Good Behaviour,* casts a cold eye on some funny doings in a once proud Irish country house. Our critic finds the novel more than a bit too grim.

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Movies: The Last Angry Men

By David Denby

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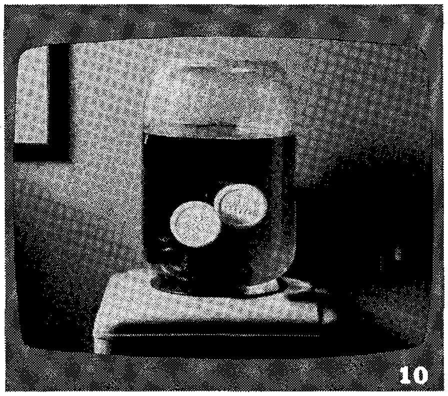
Theater: All Done With Mirrors

By John Simon

Tom Stoppard's *The Real Thing* is full of dazzling wordplay; there is equally dazzling direction by Mike Nichols, and the acting is fine. But even the author sometimes gets lost amid all the cleverness.



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Television: I Spy, You Spy, We All Spy

By John Leonard

Scarecrow and Mrs. King and *Masquerade* give amateurs a fun-filled holiday in the wonderful world of espionage. Kate Jackson, at least—with her wonderful fog in the throat—can be recommended.

MISCELLANY

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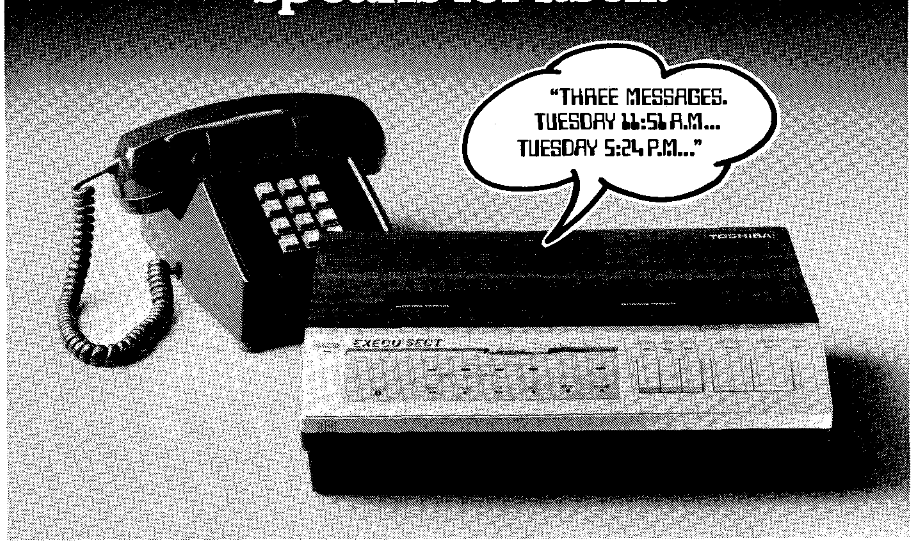

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LETTERS

Seeing Beauties

I TRULY APPRECIATED THE PHOTOS AND text of "The Unseen Beauty of New York" [by Carter Wiseman, December 26, 1983–January 2, 1984]. I found Pete Hamill's article ["The Joy of Ornament"] eloquent, expressing my own views and sentiments concerning the preservation of our beautiful historic buildings and monuments. It is gratifying to know other New Yorkers care.

Daniel Krannile
Manhattan

ONE OF THE REASONS THAT THERE IS unseen beauty in New York City is that so much of it has disappeared in the name of "progress." Maybe your article will contribute to the growing feeling that we should hold on to what is beautiful to behold.

Steven Scher
The Bronx

THE "UNSEEN BEAUTY" WAS MAGNIFicently visible. A very fine piece of work, wonderfully conceived—and wonderfully edited.

Robert A. M. Stern
Manhattan

PETE HAMILL'S ARTICLE IS VERY ENlightening. Although you featured the Richmond Hill Library mural, don't you think its artist, Philip Evergood, deserves credit? Evergood was and still is regarded by many with the same esteem as Reginald Marsh, whose U.S. Custom House murals you do attribute.

Michael Rosenfeld
Manhattan

CARTER WISEMAN'S GLORIOUS ESSAY was a wonderful look at the New York we rush by and often fail to explore. In doing so, we miss so much of the history and richness of our wonderful city. All too often we spend more time looking down at the cracks in the sidewalk or the litter and graffiti than up at the wondrous art and architecture that reveal the glories of the past.

Howard Kantrowitz
Manhasset Hills, N.Y.

I MUST EXPRESS THE UTMOST ADMIRAtion of your recent special issue on the unseen beauty of New York. It was the realization of a dream I have had for some years. As a native New Yorker, I have often wandered the streets looking upward to behold some of the grandeur of another era. Thanks for fulfilling a wish I haven't had the time to execute myself.

You might also want to know of a favorite I have enjoyed—the old I. Miller Building, at Broadway and 46th Street, which has sculptures of great women of the theater such as Mary Pickford and Ethel Barrymore. Thanks again for doing New York a great service.

Ken Sammon
Wayne, N.J.

BRAVO AND THANK YOU. I HAVE BEEN waiting 40-odd years to see the Witold Gordon murals in the women's lounge on the third mezzanine of Radio City. They are well worth the wait. I suggest that in order to avoid being charged as sexist you publish the same artist's very stylish world map in the men's lounge on the first mezzanine. I am certain there are women out there who have been waiting as long as I.

Allen P. Golden
Salem Center, N.Y.

PLEASE DO IT AGAIN SOON AND INCLUDE some of the things you could not fit in this time—such as the Beaux-Arts façade of the Municipal Building.

Dorothy Monet
Manhattan

CONGRATULATIONS ON YOUR WONDERful article. We would like to bring to your attention the Gould Memorial Library Rotunda and the Hall of Fame for Great Americans. This superb complex, designed by Stanford White and located on the campus of Bronx Community College, is undergoing major rehabilitation and will open again to the public this year.

Richard M. Kor
Associate dean of administration
Bronx Community College
of the City University of New York
The Bronx

PETE HAMILL'S OTHERWISE SENSITIVE ESsay is marred by the absurd assertion that "the graffiti artist gazes at the dull, blank, almost totalitarian surfaces of the International Style and he begins to decorate. His decorations may be ugly, but the urge to impose a human presence can be understood." If this is so, why do graffiti artists decorate unblank surfaces, such as posters and statues? To imply that the graffiti artist is motivated by humanistic impulses or an aesthetic sensibility—rather than an ugly, destructive self-indulgence—is sheer sophistry al-

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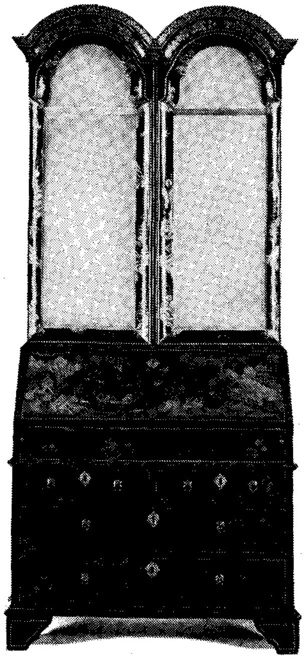

Auction to be held on Tuesday, January 24 at 10:00 a.m. at our galleries on 219 East 67 Street in New York. Catalogue #5479 is available for $6, and $8 by mail. Viewing is from January 20 to 23. For further inquiries, please contact Jean Marie van Isacker or Ellen Jenkins at 212/570-4192. This sale features property from a North Palm Beach Estate, and from John Hopkins University and the Abigail Adams Smith Museum, and other sources.

A Queen Anne Black Japanned Bureau Bookcase, *early 18th Century, possibly Dutch*

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most as offensive as the graffiti itself.

Harvey Silver
Queens

Sweetbread of Truth

MICHAEL AND ARIANE BATTERBERRY'S "Countercoup in the Kitchen" ["Books," December 19] states that Paula Wolfert, author of *The Cooking of South-West France,* is a person you can trust "to deliver the honest goods." If she is delivering sweetbreads to your larder, however, you may be disappointed.

In her book, Ms. Wolfert says that "sweetbreads can be either the throat gland (thymus) . . . or the pancreas (called the *noix* in France), which is rounder and considered to be the better choice." In fact, the gastronomic sweetbread is the thymus, which consists of two parts—the throat and the choicer *noix.*

Robert and Ann Reves
Columbus, Ohio

Silence Is Leaden

"THE TRUTH ABOUT LYING" [BY JOYCE Wackenhut and Arthur Weinberger, December 19] reminded me of some biblical advice on the subject: "Speaking the truth in love" and "Open rebuke is better than secret love." What we don't know *can* hurt us.

B. D. Brabec
Manhattan

Short and Sweet

JACK EGAN CORRECTLY STATES ["THE Bottom Line: Capital Ideas," November 28] that one could sell short "against the box" to push securities profits into next year. However, he suggests covering the short by purchasing back the security in 1984. This is costly because of commissions on the purchase. A better way is having the old purchase delivered in 1984 to cover the short. This costs nothing and accomplishes the same thing.

Joseph Dratel
President, the Dratel Group
Manhattan

A Backward Glance

MICHAEL KRAMER IS A GOOD REPORTER when he writes that *The Day After* raised no questions and gave no answers ["The National Interest: The Week After," December 5]. But he is a bad historian when he writes of the 1962 Cuban missile crisis, "America challenged, and Russia blinked." In actuality, Kennedy made a deal with Khrushchev: withdrawal of Soviet missiles from Cuba in return for an explicit U.S. pledge to refrain from invading that island plus an implicit pledge to withdraw our missiles from Turkey. By proper diplomacy, Kennedy could have made this deal without bringing us to the brink of a holocaust.

John M. Pickering
University Park, Pa.

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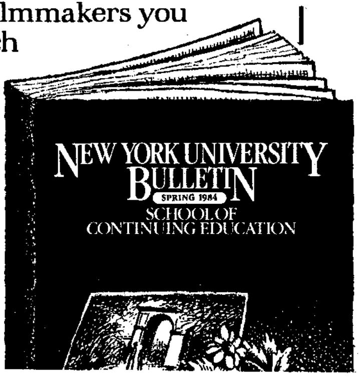

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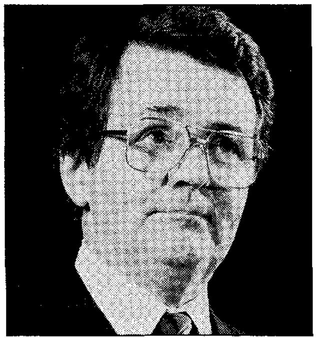

Donovan: *Left out in the cold.*

PRESIDENT REAGAN'S ASsociates haven't been able to get Labor Secretary Raymond Donovan out of the administration, but they have kept him out in the cold on a key re-election-campaign appointment.

Donovan has been pushing Paul Russo, one of his deputies and a former White House staffer, to head up the re-election effort with unions, according to a Donovan supporter. But White House sources told *New York* that Reagan's campaign chairman, Senator Paul Laxalt, is offering the job to Betty Southard Murphy, onetime head of the National Labor Relations Board and a rival to Donovan for the labor-secretary position in 1981.

"Donovan has bitched to [the White House]. He's bitched to Laxalt," a source said. "Normally, the labor secretary would have a heavy input into this decision, but Donovan's relations with labor are so bad that he's a pariah."

A Donovan spokesman had no comment.

Pavarotti at the Garden

WHAT WILL LUCIANO PAVAROTTI do next to mass-market opera? Well, fresh from performing in an 8,000-seat tent in Atlantic City, the Italian supersinger is planning an August concert at the 20,000-seat Madison Square Garden.

"With the tent, Luciano's Atlantic City concert was like a circus. Now we're moving on to the Garden so as many people as possible can see him," a Pavarotti aide, Merle Hubbard, explained. The evening, he said, will probably mix operatic fare and "modern Italian songs."

Luciano: *Upping the ante for opera.*

Senate Autos Go Undercover

UNITED STATES SENATORS are being urged to remove the special license plates from their cars as a precaution against terrorist attacks.

The warning was the idea of the Senate sergeant at arms, *Washington Dossier* magazine will report this month, and is contained in a letter signed by Senator Charles Mathias, chairman of the Rules Committee.

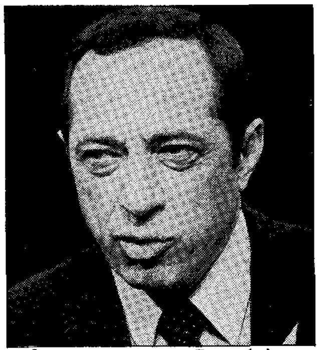
The special tags were designed to make the politicians' vehicles conspicuous, and that "same purpose can be perverted by the type of criminal that would bomb the Capitol," the letter to senators warned. Terrorists exploded a bomb in the Senate wing in November.

Mathias has already removed the SENATE 1 plates from his car, an aide told *New York*.

"Senators do like them," another Senate staffer added. "Whenever they go into a filling station, people say, 'How nice to see you,' and give them advice on issues like Lebanon."

Cuomo's Flight of Fury: A Media Blitz

IS MARIO CUOMO FEELING persecuted by the press? The governor has been complaining about New York


The governor: *Complaints.*

Times reporting, and now it comes out that he has been railing against *Newsday.*

Journalists accompanying Cuomo on a recent trip to Canada said he spent much of the flight objecting to a *Newsday* analysis in which reporter Stuart Diamond criticized the governor for not taking a firm stand on whether the Shoreham nuclear plant, on Long Island, should open.

Cuomo "lapsed into longshoreman's language," said Paul Browne, of the Watertown *Daily Times,* who traveled with the governor on the trip. "He called Diamond a 'schmuck' and accused him of serving *Newsday's* Long Island 'establishment,' which wants the plant opened.... He called the Albany press corps 'ignorant' in its coverage of Shoreham," Browne said.

A spokesman for the governor said Cuomo was angry because *Newsday's* "analysis said he's not taken any action on Shoreham—when the truth is he's simply not taken the action *Newsday* wants him to take."

Is Stein Clearing a Path to Congress?

ANDREW STEIN HAS YET TO formally announce his candidacy for the East Side congressional district, but the Manhattan borough president is already maneuvering against a potential opponent.

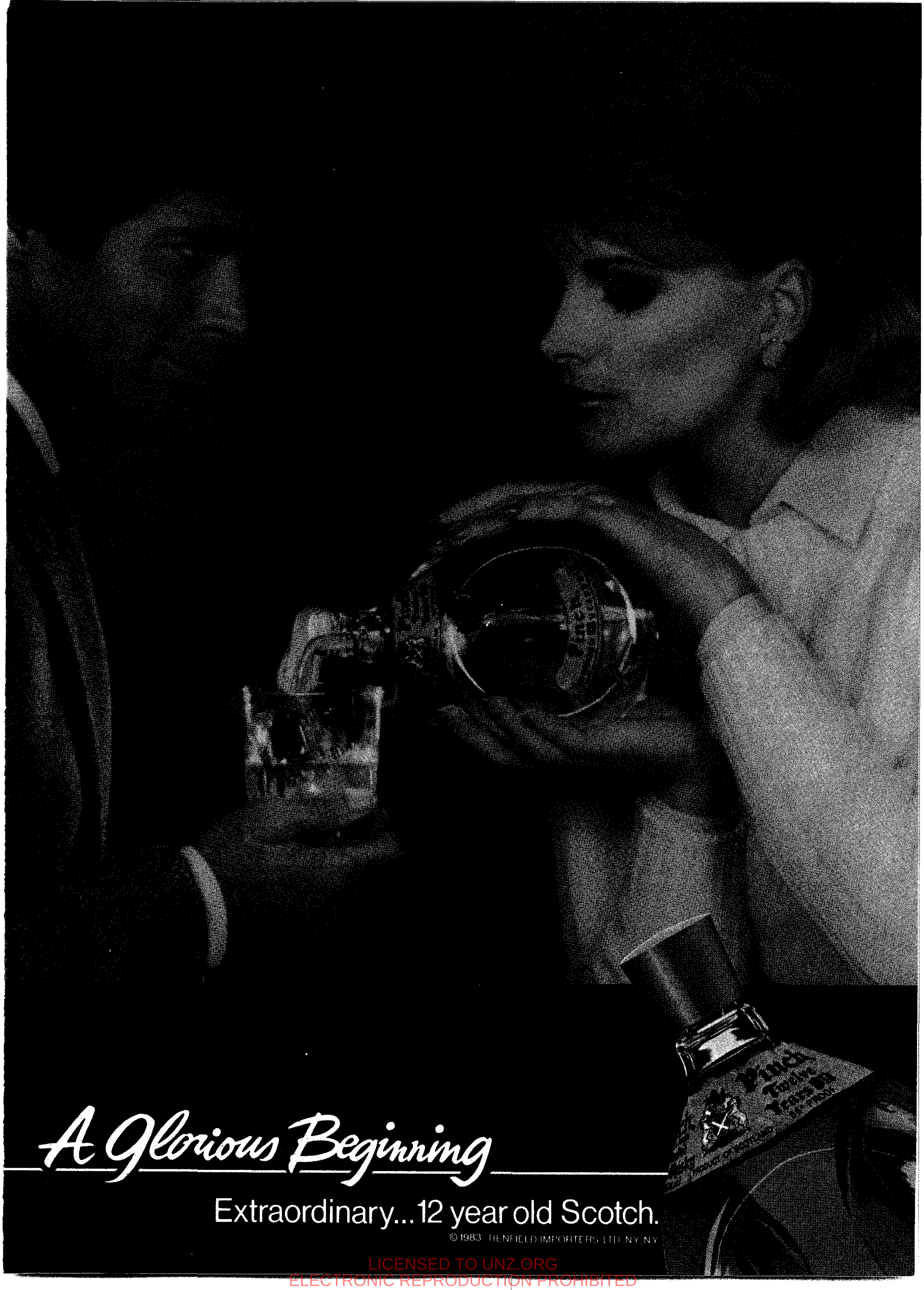
Stein, the son of millionaire Jerry Finkelstein, hopes to oust the wealthy Republican incumbent, Representative Bill Green. And, according to local pols, he has been trying to ward off a primary challenge from Betty Lall, an official during the Kennedy administration.

Lall won 45 percent of the vote in 1982, when she ran against Green with strong labor-union backing, and she's running again. So "to head her off, Andy has been wining and dining labor leaders like [municipal employees' boss] Victor Gotbaum and making love to all the other important power centers," one union source said. Another suggested that many unionists will endorse Stein, even though they feel he has been aloof from labor issues, so City Clerk David Dinkins, who is black, can get his job if he goes to Washington.

Stein denied he's trying to avoid a primary, saying, "I've always had primaries."

BY SHARON CHURCHER

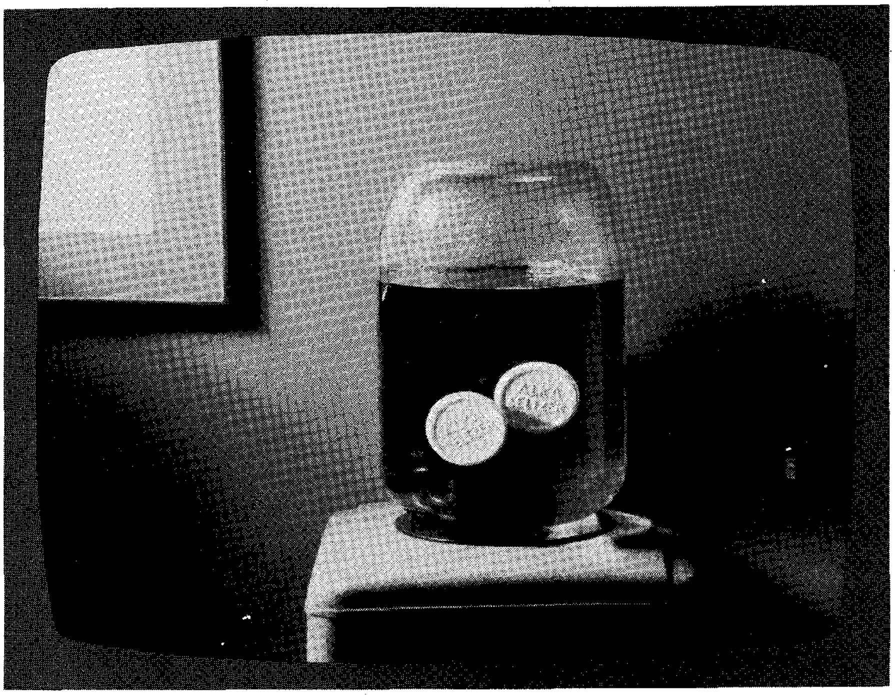
Photographs: top left and right, U.P.I.; bottom, Wide World.

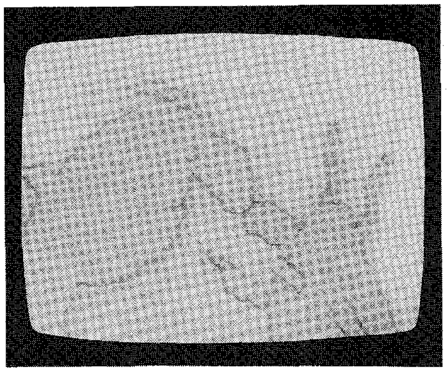

A Glorious Beginning
Extraordinary...12 year old Scotch.
Pinch
Twelve Years Old

© 1983 RENFIELD IMPORTERS LTD NY NY

On Madison Avenue/Bernice Kanner

THE FIZZ BIZ





As the stomach turns: *Alka-Seltzer's new look (left) and two old favorites.*

Tiny Bubbles

THE FACT IS, AMERICANS JUST AREN'T overeating, overdrinking, and overindulging in general the way they used to. And while that may spell relief to millions of heads and stomachs, it has spelled only trouble for Alka-Seltzer. The well-known aid for gluttons, bingers, and all-purpose overdoers had become synonymous with a hangover cure in the public's mind, and therefore almost obsolete in the temperate 1980s. What would make today's consumers reach for the familiar blue-and-white packet, plop its two subway-token-size tablets in water, and wait for the fizz?

To find out, Miles Laboratories, the unit of A.G. Bayer that makes Alka-Seltzer, turned to McCann-Erickson, the advertising agency, last September. McCann came up with the strategy of presenting Alka-Seltzer as an upbeat product, a remedy for all the symptoms of stress that come with success—and a product with almost universal appeal. After all, who does not, as the new campaign states, suffer "the anxious upset stomach that comes with a thumping headache or the thumping headache that comes with an upset stomach"?

According to McCann's research, about 30 percent of the population uses antacids. But who are they? Very middle-American but extremely upwardly mobile types. "They're highly susceptible to advertising and believe literally the claims products make," says Paula Drillman, the agency's research director. "In no other category I've examined do consumers respond like this."

The research also revealed that people who used to pop Alka-Seltzer twenty times a year had begun taking other remedies that addressed more contemporary ailments, such as nervous tension. Furthermore, says Michael Sennott, senior vice-president and management representative at McCann, "people had stopped identifying with the shlumpy characters in the Alka-Seltzer commercials." Interview subjects asked to draw an Alka-Seltzer user invariably penned someone potbellied and tieless. Other antacid users sketched were well groomed. "We had captured the hearts and minds of people—but our message was no longer relevant," says Sennott.

The characters in those spots weren't up to the marketing task at hand. Remember the spicy-meatball man and the stupefied glutton who "can't believe" he "ate the whole thing"? They didn't speak to the masses yearning for success, and their message was more apropos to the permissive, pill-popping 1960s and 1970s than to the all-things-in-moderation 1980s. "The executive lunch that began with a couple of martinis is as much a relic as the weekly hangover," says Drillman. "Many business people don't even order wine at lunch anymore—it's spritzers and Perrier. If you position to the mind-set of overindulgence today, you're dead."

Alka-Seltzer's new commercials, which make their debut this week, may not have the hilarious situations and absurd characters that were long its trademark—and that made the spots part of America's pop-cultural heritage. But they do have drama and style. Where they once leaned toward the ridiculous, they now seem headed for the sublime.

In one almost surrealistic spot, a piano tinkles an Erik Satie melody as the camera focuses on two tablets, bobbing in slow motion in a watercooler, that look more like sculpture than medication. A soothing voice-over salutes the junior executive who has vowed to become a vice-president by the end of the fiscal year, the vice-president who has vowed to become a senior vice-president by the time she is 39, and the board chairman who must ultimately face the shareholders. Then the voice delivers the pitch "for the symptoms of stress that can come with success" as the tablets are released—they seem to float—into a glass of water and a sea of bubbles explodes. And in another spot, dedicated to the class of '84, a mortarboard is lofted into Magritte-type clouds, where it spins slowly.

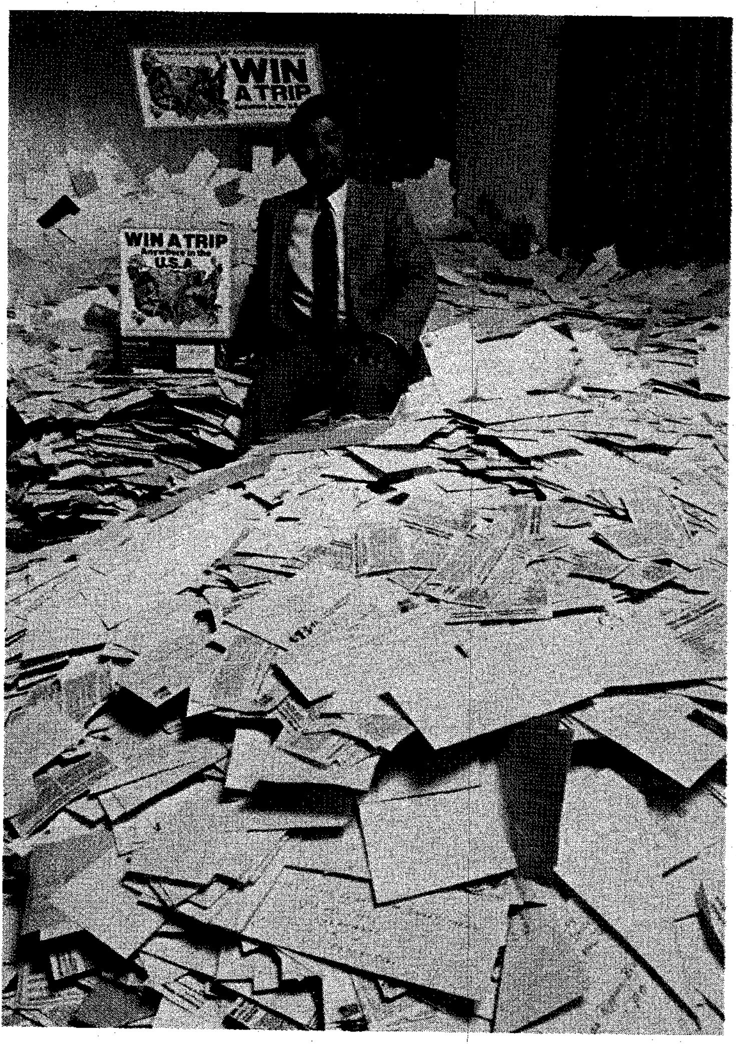
Alka-Seltzer's new look has come to

Photographs, top right and bottom right: James Hamilton.

People weekly performs

"Over one million entries from Hush Puppies® Brand Casuals Sweepstakes help demonstrate the incredible pulling power of People."

—John A. Bohas, Advertising Manager
Hush Puppies® Footwear Division



Wolverine World Wide wanted to celebrate the Silver Anniversary of its famous Hush Puppies® Brand Casual shoes in appropriate style—with a go-anywhere-in-America sweepstakes.

After setting up a lucrative prize structure, and designing in-store promotional displays, Advertising Manager John Bohas was left with two major objectives. To line up as many participating dealers as possible; and to select an advertising vehicle with a highly responsive audience.

"We put all our dogs in one basket," says Mr. Bohas: a four-color page facing a black-and-white page in People. "With People as our advertising vehicle, our representatives were able to sell the promotion into 2,000 of our dealers nationwide."

The result? "Exhilarating," says Mr. Bohas. "More than a million entries! On the average, five hundred from every retail location."

Moral: when you have a message for the lively, affluent heart of the market, the place to put it is People.

Each week, 21.8 million energetic up-and-comers read People. It's a prime editorial environment for any marketing program.

© 1984 Time Inc.

Source: 1983 SMRB

MAQUIMAT TEINT NATUREL

Fluid Foundation

New soft mat finish as natural looking as the light of day

A non-ordinary makeup of multiple qualities, Maquimat creates a mat finish as soft and lovely and unpretentious as Nature intended. A finish with the barest suggestion of coverage, yet all the more effective in enhancing natural skintones.

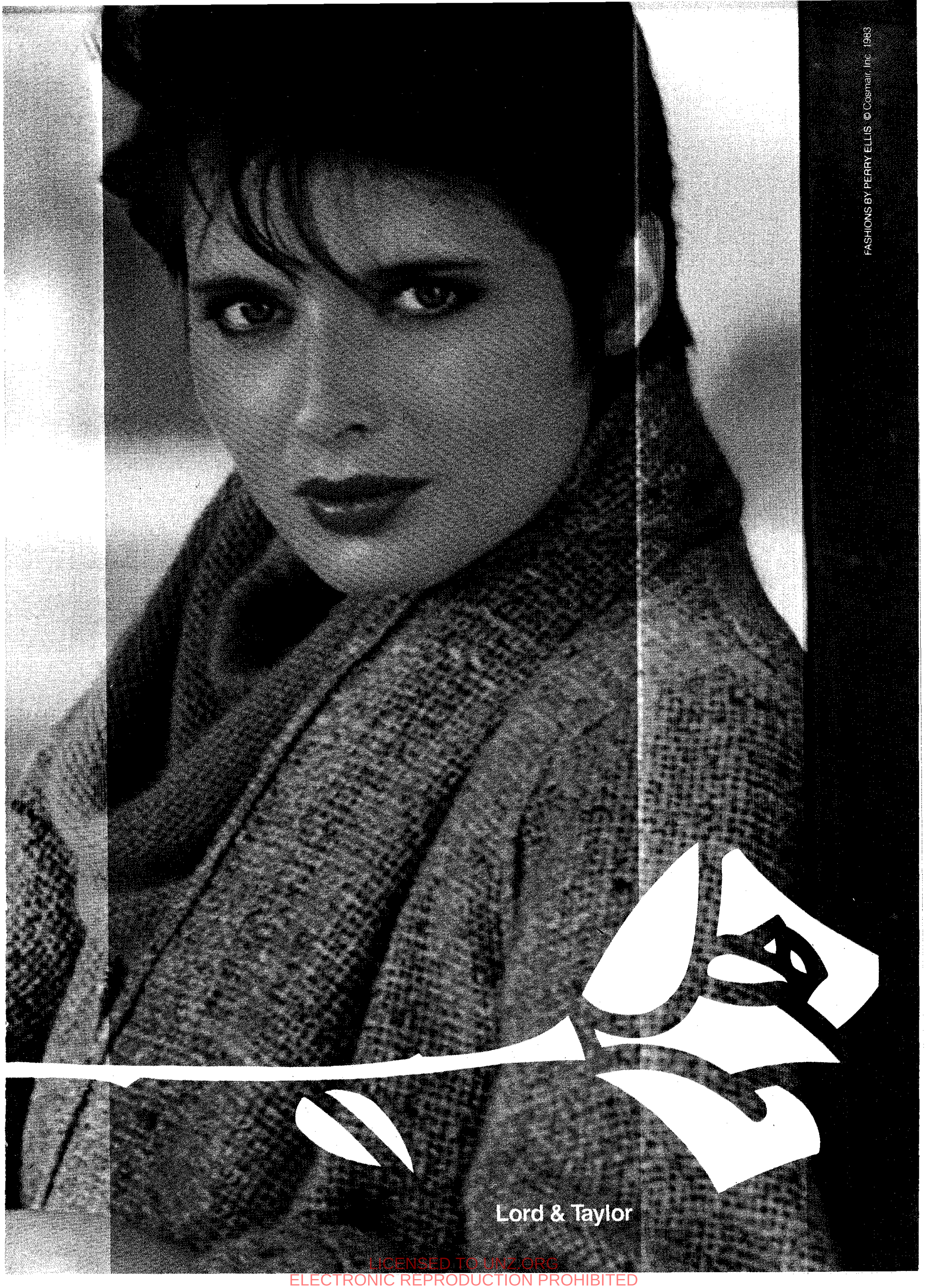
Not only will you spend your days in the long-wearing beauty of Maquimat, but you'll enjoy its versatility in the evening, as well. And Maquimat is impartial — it can be worn by all skin types.

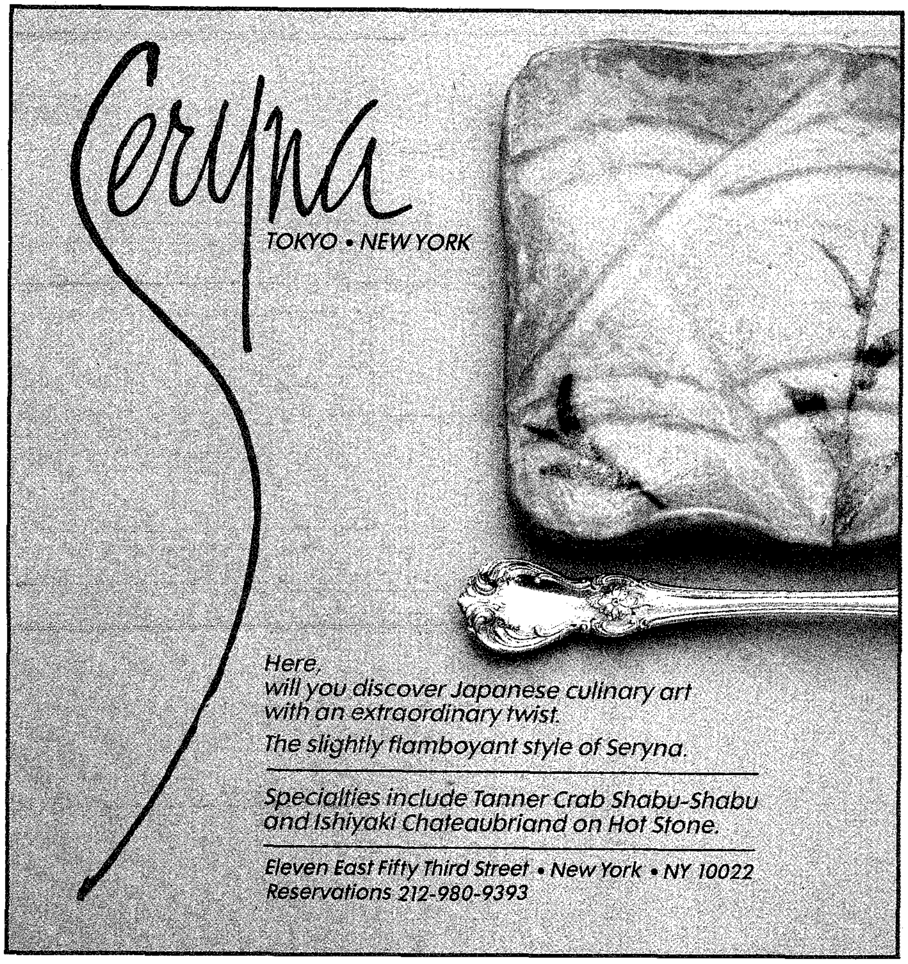
Available in nearest-to-natural shades, the light and luxurious fluid texture ensures glide-on application, while the dispenser-tip bottle provides convenience.

Maquimat Teint Naturel. You'll wear it with pleasure, naturally.

MAQUIMAT
TEINT NATUREL
Liquid Foundation
LANCÔME
1.45 fl. oz./43 ml

LANCÔME
PARIS


FASHIONS BY PERRY ELLIS © Cosmair, Inc. 1983
Lord & Taylor



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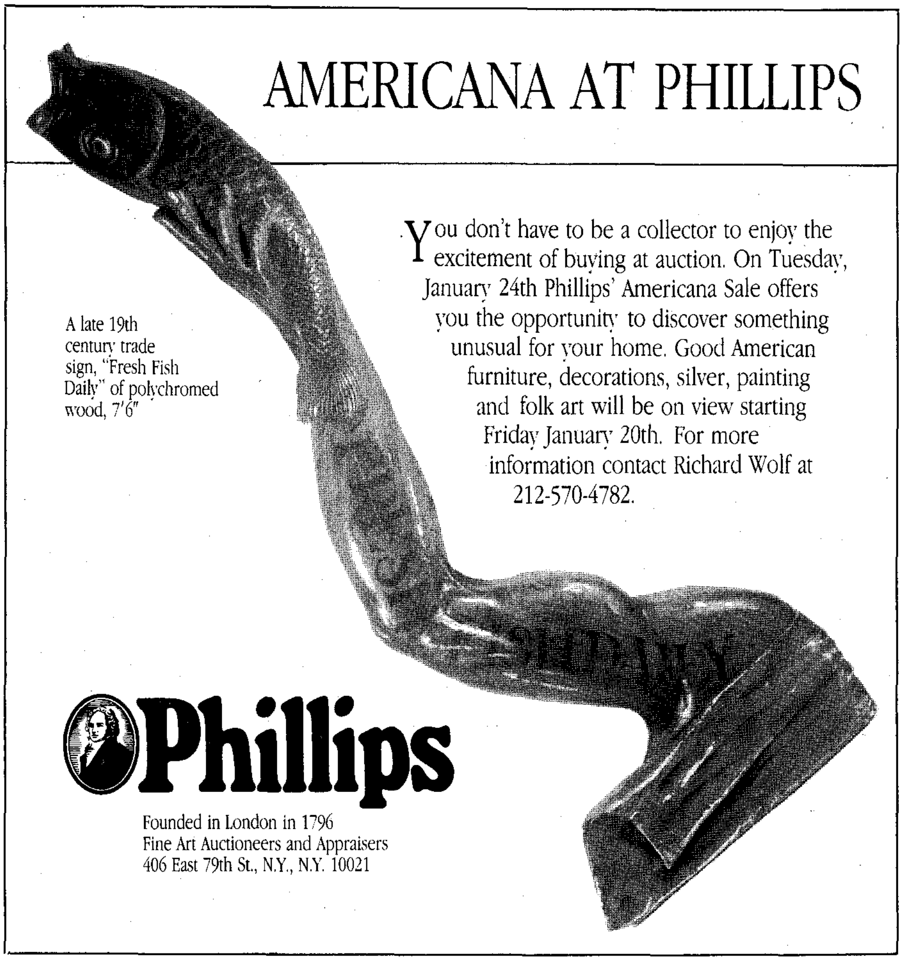


AMERICANA AT PHILLIPS

You don't have to be a collector to enjoy the excitement of buying at auction. On Tuesday, January 24th Phillips' Americana Sale offers you the opportunity to discover something unusual for your home. Good American furniture, decorations, silver, painting and folk art will be on view starting Friday January 20th. For more information contact Richard Wolf at 212-570-4782.

A late 19th century trade sign, "Fresh Fish Daily" of polychromed wood, 7'6"

Phillips

Founded in London in 1796
Fine Art Auctioneers and Appraisers
406 East 79th St., N.Y., N.Y. 10021

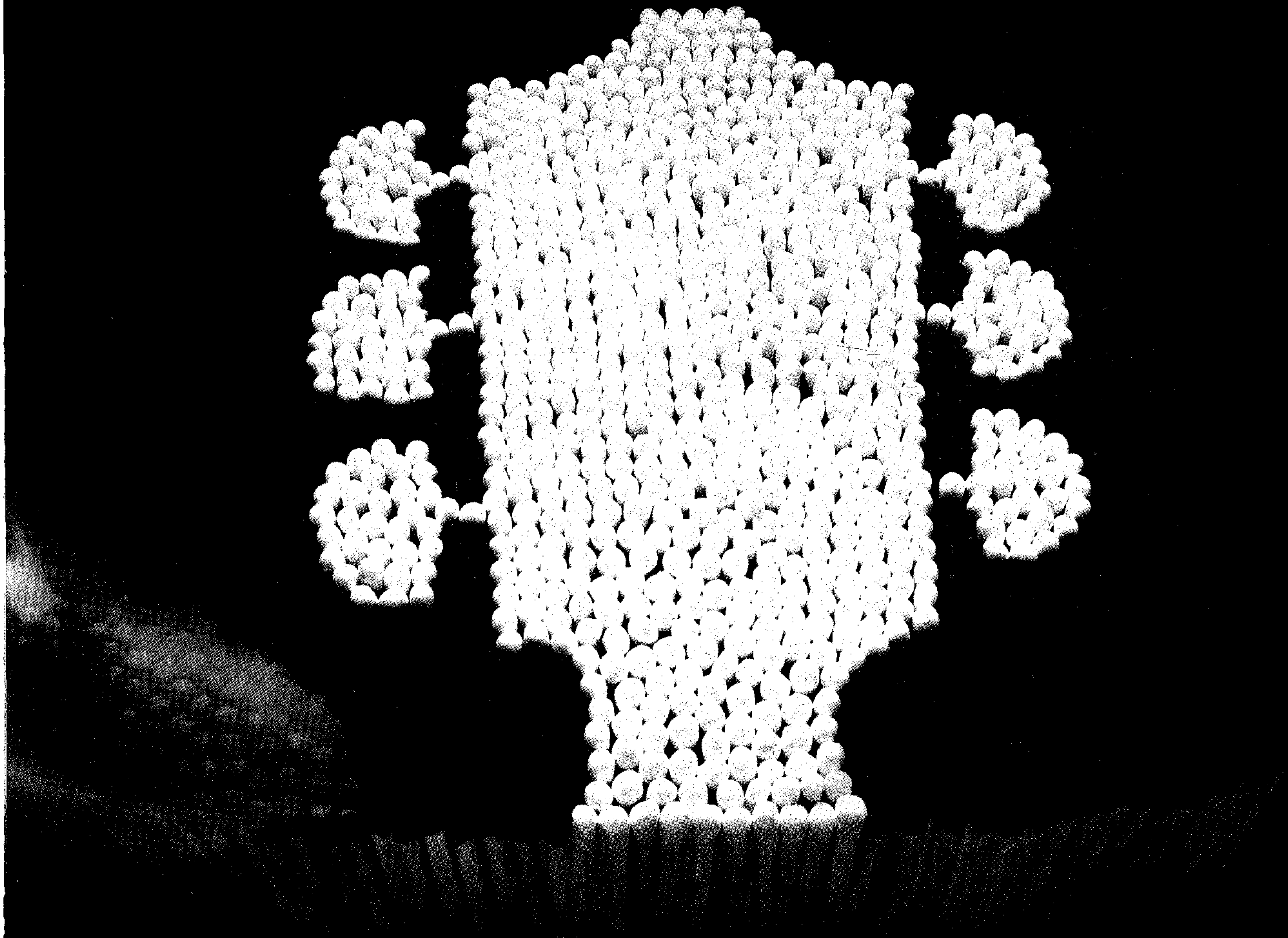
an old product. Miles Labs concocted the first—and only—product combining aspirin and an antacid in 1929. Hub Beardsley, then president of Miles, located in Elkhart, Indiana, had visited the local newspaper during a flu epidemic that mysteriously bypassed the paper's employees. Everyone credited the editor's home prescription—a dose of aspirin and bicarbonate of soda—and Beardsley asked Miles's chemists to imitate the formula. He then distributed Alka-Seltzer to fellow passengers on a Mediterranean cruise who had the flu, and in 1931 began promoting it on the radio, eventually sponsoring shows including *The Saturday Night Barn Dance* and *The Quiz Kids.* The product became associated with relieving hangovers, and in 1933, when Prohibition ended, its sales spurted.

Alka-Seltzer continued to grow through the 1940s and 1950s, when Speedy, the three-dimensional animated figure and precursor of the Pillsbury Doughboy, charmed TV audiences with "relief is just [pause] a swallow away [*ping*]." "Speedy was an unthreatening character who established the brand with viewers," says Bruce Nelson, executive vice-president of McCann. "He didn't dish out any parental stuff. Rather, his style was 'Oh boy, you've done it again, wink, wink.' " Adds executive vice-president Ira Madris, "To have a salesman liked is a wonderful foot in the door for a product. Speedy was a well-liked salesman."

His successor, in the early 1960s, was an animated talking stomach. A cartoon man sat in one chair while his irate little (though bloated) stomach sat in another and took him to task for all his pepperoni binges. About the same time, Alka-Seltzer aired what Miles Labs figures is its most remembered commercial: the stomach montage. The camera panned a universe of assorted abdomens, then, 55 seconds into the spot, a voice-over said, "No matter what shape your stomach is in, when it gets out of shape, take Alka-Seltzer."

The late 1960s were Alka-Seltzer's heyday. Americans guffawed as poor Jack suffered through 59 takes of a "commercial" for those spicy meatballs. They laughed as a waiter urged a hapless diner to "try it—you'll like it." And they so enjoyed the glassy-eyed, rumpled Ralph's lament,"I can't believe I ate the whole thing," that they made it part of the vernacular.

Those glory days for Alka-Seltzer and advertising came to a halt in late 1972 when the Food and Drug Administration, spurred by Ralph Nader, undertook a major regulatory review of over-the-counter drugs. Alka-Seltzer came in for a lot of negative publicity about aspirin's effects on the stomach, and "we could no longer promote it for upset



TOO HOT
NOT TO HANDLE.

With the hottest programming in television, The Nashville Network has become the hottest network in cable. We offer top-notch country entertainment—the kind that appeals to the many millions of country fans all across the U.S.

And with that kind of appeal, that kind of programming, it's no wonder The Nashville Network is the fastest growing cable service today.

The Nashville Network. A service of Group W Satellite Communications and Opryland U S A Inc.

© Group W Satellite Communications 1983

THE NASHVILLE
NETWORK SM

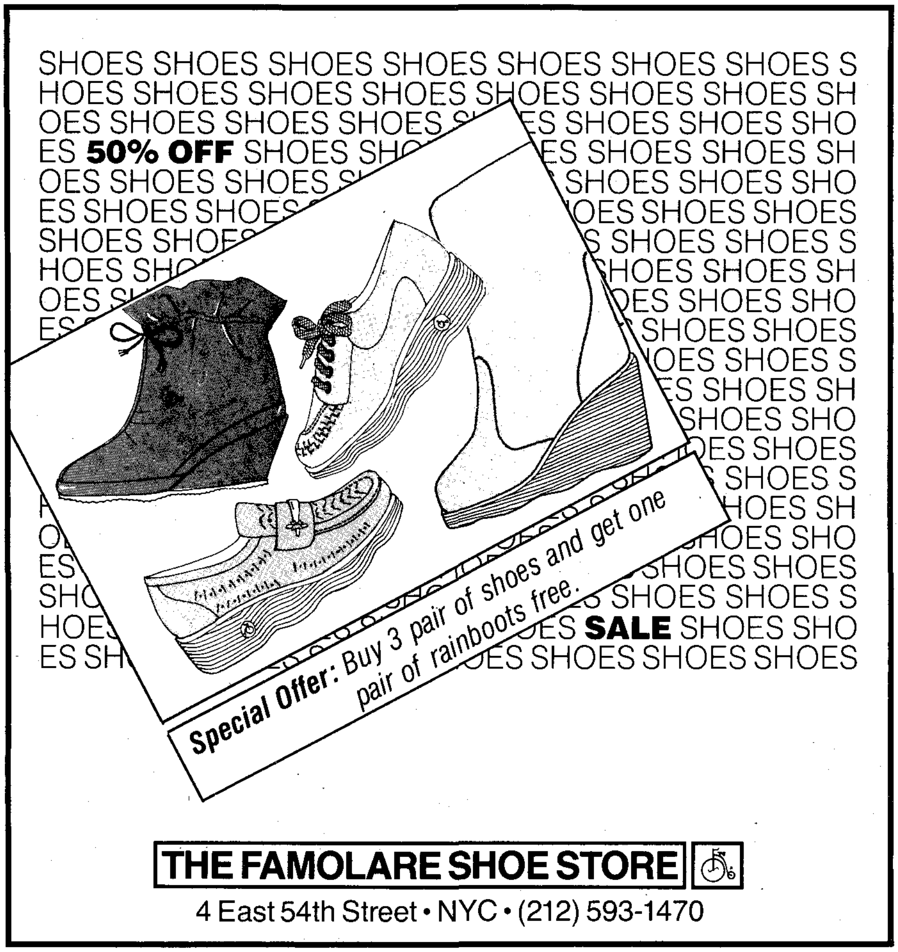
stomachs alone," says Stephen Reim, brand manager for Alka-Seltzer.

Miles Labs defended Alka-Seltzer's formula in the scientific community, but introduced Alka-Seltzer Gold, a non-aspirin product just for stomachs. It has not caught on. The company also cut back on advertising the original Alka-Seltzer, and from 1973 through 1978 tried a slew of different campaigns. Sammy Davis Jr. crooned for the brand, and there was a series of dull testimonials. "We tried to show our critics we were living up to the F.D.A. regulations," explains Reim. But none of the campaigns clicked until Wells Rich Greene came up with "plop, plop, fizz, fizz—oh, what a relief it is" in 1976. That ran for three years.

In 1981, Miles's research confirmed that the public was still skeptical about the government review and Ralph Nader's attacks. "We had to tell more of a reassurance story," says Reim. The company's answer: America's Home Remedy, a campaign in which a disheveled-looking binger groped his way down a long corridor, or pawed through the medicine cabinet panic-stricken that the Alka-Seltzer wasn't there. Those spots worked briefly, but the field was growing increasingly more competitive. In 1982, antacid advertisers spent approximately $70 million, though most of their spots are the heavy-handed, claim-cluttered, comparative kind. (Sales for the upset-stomach-remedy category climbed 9.1 percent to $638 million last year. Liquids are the largest segment, followed by chewables. Alka-Seltzer remains the leader of the effervescents—a relatively small segment that also includes Bromo Seltzer and the regional brand Brioschi—and with a 14 percent share of the overall antacid market trails just Maalox liquid and chewables combined, which have a 15 percent share, and edges out Mylanta [13 percent], Pepto Bismol liquid and chewables combined [13 percent], Rolaids [12.5 percent], and Tums [7 percent], according to A. C. Nielsen figures.)

Alka-Seltzer, which spends about $15-million a year on advertising, stopped being a maverick in 1982 by coming out with its own comparative commercial. In Big Relief, a dyspeptic fisherman rejected offers of Rolaids and Tums before finally finding what he wanted in his hat: Alka-Seltzer, of course.

It was when that campaign also fizzled that Miles started looking around for another approach. Whether the arty new commercials will bring relief to Alka-Seltzer—and prove as memorable as some of their predecessors—remains to be seen. Meanwhile, I admit I was moved after previewing them to try the stuff for the first time. It tastes a lot like regular seltzer, except sharper. It's an acquired taste, they tell me. ■



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50% OFF
SALE
Special Offer: Buy 3 pair of shoes and get one pair of rainboots free.

THE FAMOLARE SHOE STORE

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Our 40-50-60 Warehouse Sale Is On

At our warehouse save 40-60%

It starts Tues. Jan. 10 @ 12:00 noon. We are taking 40-60% off the list prices of our very best selling brass cocktail tables, beds, dining room tables & etageres. Every item can be custom sized or select from our own standards. Come & reflect your own good taste with that rich, warm sensuality of our furniture.

A Parable's Tail Warehouse 335 West 16th St. NYC
Between 8th & 9th Aves., 4th Floor of our factory bldg.
Our warehouse is open every day during our sale, 11:00-4:30

A PARABLE'S TAIL LTD
THE SOLID BRASS STORE

The Bottom Line/Jack Egan

I.R.A. FEVER

Easing the Tax-Time Bite

INDIVIDUAL RETIREMENT ACCOUNTS were a tremendous hit in 1983, when large numbers of people began to appreciate the dollar benefits of this easily available tax break.

Though there are no government statistics on how much was deposited in I.R.A.'s last year, Wesley Howard, the editor of the *I.R.A. Reporter,* estimates that between $30 billion and $35 billion poured into new and existing accounts. "Total balances in I.R.A.'s are now close to $95 billion," he says.

Before 1982, only working individuals who were not covered by an employee-pension plan could open I.R.A.'s. Beginning in 1982, anyone who worked for a living could put away up to $2,000 a year, and a married couple with only one employed spouse could deposit a maximum of $2,250.

People who open I.R.A.'s get two tax breaks: Annual contributions are deductible from taxable income, and earnings on what is in the account don't get taxed until withdrawals take place.

Taxpayers are allowed to wait to make a deposit until just before filing their federal taxes, so a lot of people delayed opening accounts until tax time last year, but still were able to deduct the contributions from their 1982 income. In fact, most of the money that flowed into I.R.A.'s was deposited between last January 1 and April 15.

With the tax season now under way again, the lure of a substantial last-minute tax deduction against 1983 income should produce another surge of I.R.A. deposits. And such financial institutions as banks, brokers, mutual funds, and insurance companies are readying advertising campaigns to attract funds over the next few months.

Congress broadened I.R.A. eligibility to encourage personal savings and to get people to assume more responsibility in planning for their retirement. The response so far suggests these goals are clearly being achieved.

I.R.A.'s are essentially long-term commitments. However, for most individuals the primary incentive for making an I.R.A. contribution is the immediate tax break. A look at the accompanying table shows why this is so attractive.

A Tale of $2,000

BRACKET	AFTER TAXES, WITHOUT AN I.R.A. YOU KEEP:	TAX SAVING WITH AN I.R.A.:	TAX SAVING AS A PERCENT OF AFTER-TAX INCOME:	RETURN AFTER ONE YEAR IF $2,000 EARNS 10 PERCENT:
20%	$1,600	$400	25%	38%
30	1,400	600	43	57
40	1,200	800	67	83
50	1,000	1,000	100	120

Let's take $2,000, one maximum I.R.A. contribution: If a person in the 40 percent tax bracket does not open an I.R.A., he will end up paying 40 percent of this, $800, in taxes to the Internal Revenue Service. If he puts the $2,000 in an I.R.A., he keeps that extra $800, which is in effect a subsidy from Uncle Sam.

He is, in fact, getting an instant return of $800, 67 percent, on $1,200, which would be his after-tax income without an I.R.A. Now, suppose that the $2,000 is placed in an I.R.A. and earns 10 percent after one year. The account now totals $2,200.

Without an I.R.A., a person would have to earn a staggering return of 83 percent on the $1,200 left over in order to get $2,200. And since the tax on this income would not be deferred, the person would find 40 percent of his investment earnings going for taxes.

For the person in the 50 percent tax bracket, a $2,000 I.R.A. deposit produces a $1,000 tax saving, which is the equivalent of an immediate 100 percent return on what would otherwise be his $1,000 after-tax income. And the total return after one year at, 10 percent comes to 120 percent. It's not hard to see why the arrival of tax time should induce a Pavlovian response, causing people to rush into I.R.A.'s. Indeed, there are signs that the public's response may be outstripping expectations and increasing the federal deficit.

"Earlier government projections of the potential revenue loss from I.R.A.'s underestimated the amount," says William Dreher, the partner in charge of human-resources consulting services at the accounting firm of Peat Marwick. The White House's Office of Management and Budget forecasts that in tax filings for 1983 the government will lose about $3.8 billion in tax revenues because of I.R.A.'s. Dreher thinks the actual figure may be at least twice as large, and could wind up at closer to $9 billion. Considering the steepness of the government's overall deficit, it is unlikely that there will be a move anytime soon to raise the $2,000 contribution limit for I.R.A.'s, although many people would like a higher ceiling.

The limits on Keogh plans, which are for self-employed individuals, move up substantially in 1984. Beginning on January 1, anyone who is self-employed either full-time or part-time can put away 20 percent of eligible salary or $30,000, whichever is less. The prior limit was 15 percent of self-employed income up to $15,000. However, while these limits are much greater than the ceilings on I.R.A.'s, there are far fewer people who have Keoghs, and the revenue loss to the Treasury is considerably smaller.

The rules on I.R.A.'s are the same in 1984. But there are some new wrinkles in the kinds of investments and services that are being offered for these accounts.

☐ Banks and other depository institutions continue to get the lion's share of I.R.A. funds. About two-thirds of all I.R.A. dollars are in a savings vehicle. Citibank and some other large banks will also be offering investors an opportunity to choose among several kinds of stock funds, either directly or through brokerage subsidiaries. This move will increase competition with brokers and mutual funds.

☐ Brokers continue to offer the widest variety of investment options in so-called self-directed accounts, which let you keep your I.R.A. in stocks, bonds,

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WABC TALKRADIO 77AM fills your mind with lively information that can help make you a more lively person. We talk sports... talk love...talk money...talk everything from the world at large to your own little world. Our talk show hosts and their guests cover the personalities, issues, and events that you're interested in.

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mutual funds, or limited partnerships for everything from real estate to commodities. You can buy and sell as you do in a regular account. "As these accounts get larger, they turn into mini-portfolios, and investors start taking them more seriously," says Don Underwood, the Merrill Lynch vice-president in charge of retirement plans.

☐ Discount brokers also are making a strong pitch to investors who make their own decisions and want to take advantage of lower brokerage fees.

☐ Mutual funds probably had the biggest percentage gain in I.R.A. dollars in 1983. In 1982, most of the I.R.A. dollars went into money funds. But by the end of 1983, about 60 percent went into equity, bond, and income funds, according to the Investment Company Institute, the industry's trade organization. Mutual funds have increased their share of I.R.A. assets from 9.9 percent in 1982 to about 14 percent at the end of last year. Part of this gain came from an increase in the number of accounts. The rest came from an increase in the size of these accounts, which benefited from last year's rising stock market.

Mutual funds will keep coming up with new products. First Investors has started the Ninety-Ten Fund, a hybrid that puts 90 percent of an I.R.A. in money-market instruments, while the other 10 percent goes into riskier but more lucrative put and call options.

Perhaps the biggest issue this year will be switching of investments from one I.R.A. account to another. Many firms are making a pitch to individuals who either are dissatisfied with their current I.R.A. investments or are looking for a higher return.

You should not be too cavalier about moving your I.R.A. around. There are usually fees for opening a new account, and sometimes for closing an account. However, switching your I.R.A. is very easy. All you have to do is inform the institution that has your I.R.A. that you would like to close your account. You may have the money transferred to another savings or investment institution.

Or you can ask to receive the money directly. You then have 60 days to place it elsewhere. During that period, you can do anything you want with the money. However, you must reinvest it within that 60 days or wind up paying a 10 percent penalty plus income tax on the amount. If you put only a portion of the money back into a new I.R.A., the penalty and the income tax will be levied on what you retain. But you can put your hands on the money in your I.R.A. only once during any twelve-month period in order to shift your account.

As with most of the regulations that apply to I.R.A.'s, switching your investment is easy to do as long as you pay precise attention to the rules. ■

When you live high in a Sunrise condominium at Killington, you can ski down the mountain from your own front door.

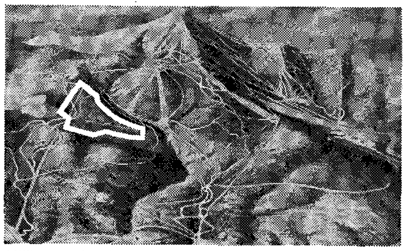
Your day starts on skis at Sunrise.

Your address is a ski trail.

When it comes to real estate, a skier wants to be as close to the mountain as possible.

Hawk's new ski village at Killington won't just be close. It is high on Sunrise Mountain, the sixth mountain of the great Killington ski complex. Step out the door and into your bindings, and you're ready to fly.

Your trails connect with all of Killington.



Killington's six-mountain ski area. Outlined is the site of Sunrise right on the Killington ski area.

You ski down Sunrise Mountain to the Northeast Passage chairlift, and from there Killington's 90 trails and 16 lifts are yours.

Killington's season starts early and ends late. Because Killington makes more snow than any other ski resort in the world.

You can ski to the swimming pool.

You won't need your car, except to bring your luggage up the mountain road to Sunrise Village.

You'll park the car out of sight and out of mind. You'll walk or ski everywhere.

The plan for Sunrise Village includes shops, a health club, indoor swimming pool, restaurant and bar. Even a hotel.

Designed by Hawk.

Hawk will control the architecture of every building and walkway, sign and lamp post, to create a picturesque New England hamlet.

Hawk is the ideal masterplanner for a high-altitude ski village with complete design integrity.

In more than 20 years of creating resort communities in Vermont, Hawk has made an art and a science of building magnificent mountain homes served by luxurious recreational facilities.

Others will want to rent your lifestyle in all seasons.

You can take advantage of Hawk's optional worldwide rental program. We handle everything, from advertising for guests to housekeeping to financial recordkeeping.

Awarded a 4-star rating by Mobil, our rental program operates year-round. Sunrise is a beautiful vacation spot with tennis courts, hiking trails and swimming.

Inside a Hawk home.

Get in on the ground floor.

Act now while pre-construction prices are in effect and there's a wide choice of units.

CALL 800-222-2099.

From Vermont and Canada call 802-746-8911.

SUNRISE
A SLOPESIDE RESORT BY HAWK
P.O. Box 346-50, Killington, Vermont 05751

Sponsor:
The Sunrise Group

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IN AND AROUND TOWN

By Ruth Gilbert

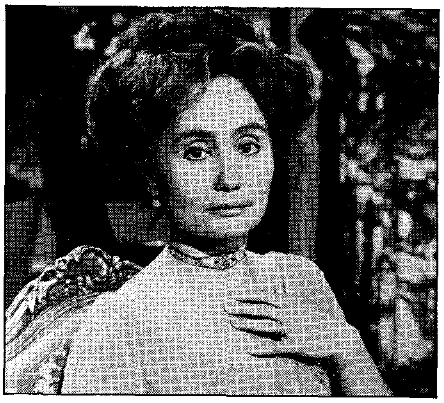
January 9 through 18

S	M	T	W	T	F	S
	9	10	11	12	13	14
15	16	17	18			

James de Jongh's inspirational play, *Do Lord Remember Me,* is back at the American Place Theatre starting January 11. Ken Page, unforgettable as Deuteronomy in *Cats,* will sing at the Bottom Line January 13 and 14. And the Mann Duo, Nicholas and Robert, will appear at the 92nd Street Y on January 11 at 8 P.M. playing works by Prokofiev, Mann, and Krommer.

Et Tu, McKellan

Ian McKellan Acting Shakespeare has this fine Englishman (he won a Tony award in 1981 for his role as Salieri in *Amadeus*) doing excerpts from his favorite works by the Bard at the Ritz. The one-man show starts January 17 and runs for five weeks.



Age of Innocence

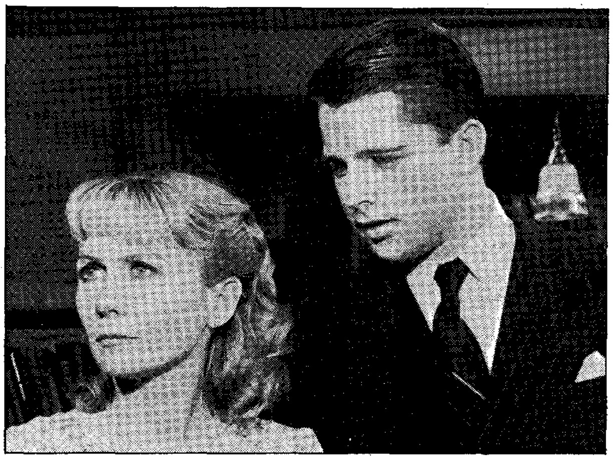
Channel 13 enlivens the airwaves with an Edith Wharton festival. On Monday, January 16, at 9 P.M. Kathleen Widdoes stars in *Looking Back,* based on the R. W. B. Lewis biography of Wharton. *The House of Mirth* and *Summer,* both by Wharton, follow at the same hour on January 23 and 30, respectively.

D'Jam Yesterday and Today

D'Jamin Bartlett (below) sings the words and music of John Lennon and Paul McCartney at the Vineyard Theatre, 309 East 26th Street, evenings from January 9 through 29. She'll be accompanied by piano, flute, and upright bass.

Lost Generation

Juliet Mills and Maxwell Caulfield are shown below in *Paradise Lost.* The Mirror Theatre repertory production of Clifford Odets's play about a middle-class family during the Depression runs January 11 through 15.



Roller Boogie

In *The Rink,* Liza Minnelli and Chita Rivera (as daughter and mother) kick up their heels at a roller palace on the boardwalk of a fading amusement park. This lively musical, by Terrence McNally, John Kander, and Fred Ebb, starts previews at the Martin Beck January 12, prior to a February 9 opening.

Photographs: top right, Lance Moore; bottom left and right, Martha Swope.

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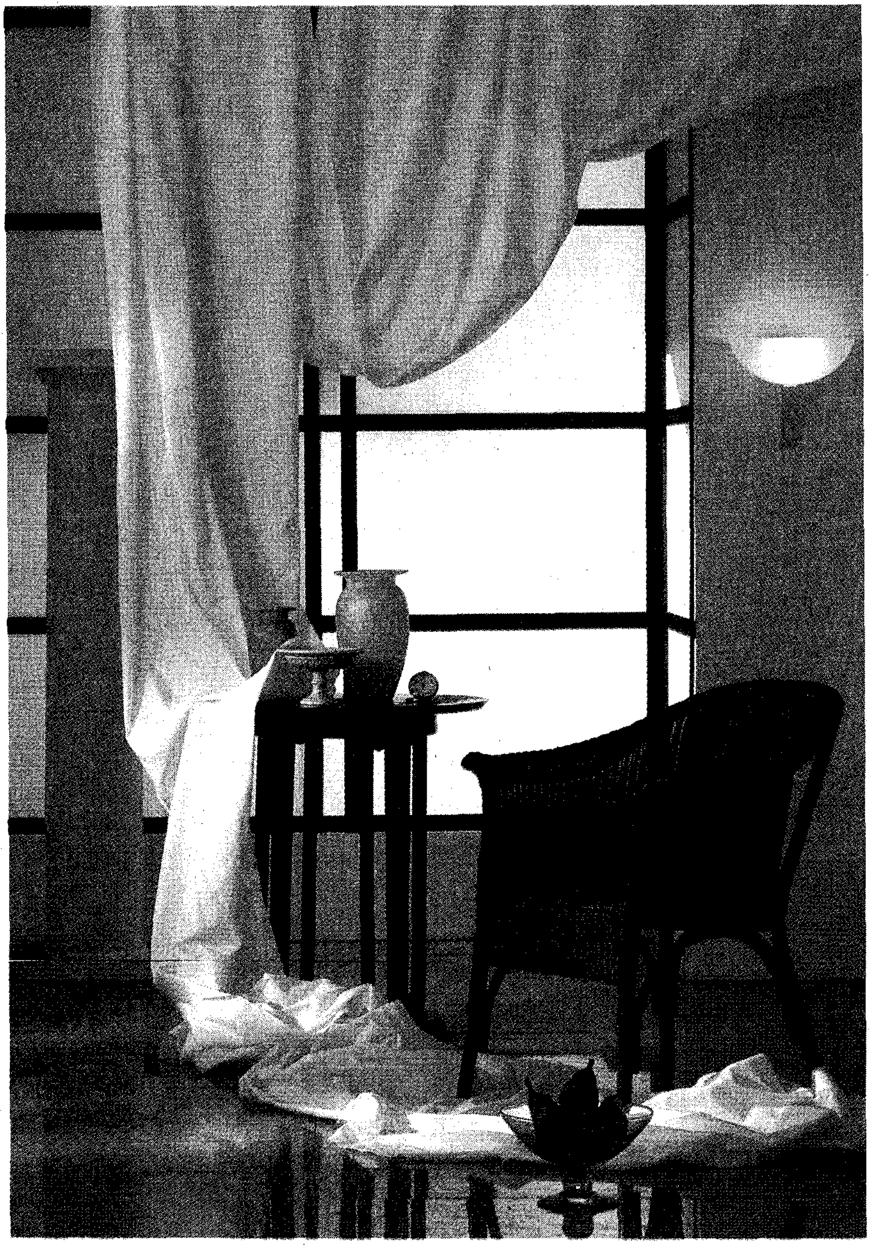

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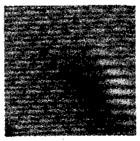
NEW YORK

BREAST CANCER

NEW RESEARCH, NEW OPTIONS

BY RUTH SPEAR/Breast cancer is epidemic among American women—114,000 will develop the disease in 1984, and 38,000 will die of it. But enormous headway in research is being made, and today, women whose breast cancers are detected early have a better chance than ever not only to survive but to avoid disfiguring surgery. Here is one woman's story:



It is the fear of mastectomy that causes many women to delay the treatment that could save their lives.

IT WAS THANKSGIVING 1981, AND I HAD a special reason to be grateful. Three weeks earlier, while showering, I'd found a small lump in my right breast. But a mammogram shortly before the holiday indicated that everything was fine. In fact, to my tentative "Are you *sure?*" the radiologist put the current X-ray up on his lighted panel alongside one I'd had several years earlier and said, "See for yourself. There is no change." I went out into what seemed especially brilliant November sunlight and walked aimlessly up Third Avenue, glad I was wearing dark glasses so no one would see the tears of relief I could not control.

That moment of relief, however, was not the end of the story.

In early November, when I'd discovered the lump, I had tried to tell myself it was probably nothing. First of all, the spot was tender; for several weeks I'd been aware of it whenever I turned over in bed—and I had always read that cancerous lumps aren't painful. Then, like a lot of women, I had a tendency toward breast tenderness from time to time, and the symptoms would eventually disappear. Still . . . this was a bit different. When I did my monthly breast examination (which I always approached hesitantly but forced myself to do with soapy hands in the shower), I thought I felt my finger skip over a small, distinct pea shape. I made an appointment with my gynecologist for November 18.

After his usual thorough examination, my gynecologist said everything looked fine. For a second I wondered if I should leave well enough alone. Then I swallowed hard and placed his finger on the small, bouncy lump. "Oh, yes," he said. "I feel that." Later on, in his office, he said, "Look, about that lump. It's probably nothing, but your last mammogram was three years ago; maybe it's time to have another." He explained that the earlier one would provide the baseline for a current comparison and put both our minds at rest, and that with the new low-dose mammograms the benefit far outweighed any risks that radiation carried. He recommended that the report be sent to a "conservative" breast specialist at Mount Sinai Medical Center. Conservative, he said, meant "not knife-happy."

"And don't be nervous," he said. "Eight out of ten breast lumps are benign."

WITH THE MAMMOGRAM BEHIND ME, I PLUNGED into meeting story deadlines and planning a

Dr. Florence Chu and her patient, Ruth Spear, in the radiotherapy room at Memorial Hospital where she had her six weeks of treatment for breast cancer.

family trip to the Caribbean over Christmas. I was totally unprepared for the call that came from my gynecologist on December 4, asking me why I had not made an appointment with the breast specialist at Mount Sinai.

"But why?" I stammered, a chill dread collecting around my shoulders. "My mammogram was fine."

"Well, apparently they read it again and saw something. You'd better check it out."

With leaden fingers I fumbled through the phone book for the doctor's number. Earlier, I'd to some extent been prepared for scary news. But now the shock was total.

That night happened to be the first anniversary of my father's death. In temple, where I'd gone to say the ritual prayer commemorating a dead parent, I found myself entreating, like a small girl, "Make it all right, Daddy."

THE MOUNT SINAI SPECIALIST'S OFFICE WAS SO conservative I had difficulty finding the brass nameplate that identified it. The waiting room was crowded. An elderly woman patient was trying to get her things together to leave, but seemed to be having difficulty negotiating her raincoat and umbrella. "I guess I'm in shock," she kept mumbling half-apologetically to the room at large as she fumbled at the doorknob.

The doctor was a white-haired man of formal mien whose manner, I'd been warned by a patient I knew, was crisp. His fingers found the lump immediately. "That it?"

I nodded. He appraised it carefully. "I think we'd better biopsy this."

The biopsy, he told me, would have to be done in the hospital, under general anesthesia. Though many doctors do this procedure under local anesthesia in the office, he felt the local injection could create a confusing swelling in the very area to be medically evaluated. He said he was quite comfortable with the new two-step procedure, which has supplanted the earlier system, in which a woman signed a blanket release, was wheeled into surgery for a diagnostic test, and might wake up without one or both breasts if any malignant tissue had been found. Under the current system, the patient is awakened, told the results, and given the formal recommendation of mastectomy (and presumably some time to adjust before the operation). The doctor also touched briefly on reconstructive surgery.

"Can't I wait until after Christmas? We're going away," I asked anxiously.

"Let's see," he said. "It's December 9. You

Photograph by Donal Holway.

IN THE DARK: *A doctor told me that women with suspicious breast lumps are not given a lot of facts before a biopsy, "to prevent them from undue worry." But it is clearly impossible* not *to worry.*

could do it next week and be out in plenty of time. Besides, women like to go to the hospital and be waited on."

That sat badly, but I let it go by. "What if the diagnosis is positive?" I asked.

"You still have time to decide on treatment," he said. "If you care a great deal about the way you look, you can just have the lump removed and have radiation. If you care about living a long time, you'll have your breast removed."

I don't remember getting up; in a half-swoon I told the nurse I'd be calling, and left. Later that day, I phoned and booked myself into Mount Sinai for the biopsy. It was not until that evening that I began to get mad.

Though this was the best time to consider all scenarios, including what I might do should the lump prove malignant, I had no real information to go on. My anger centered on the choice offered by the doctor: my vanity or my good sense. *If you care about the way you look,* indeed! Surely there must be some established medical guidelines for making this enormous decision. Armed with a strong drink, I got out my file.

The latest findings of the American Cancer Society indicate that all women should consider themselves "at appreciable risk" for breast cancer, and be taught self-examination and have periodic mammograms.

As a writer I am a habitual file keeper; I had always zeroed in on stories about breast cancer, because, back in the fifties, my mother had had a radical mastectomy for a malignant lump. Statistically, this put me at greater than average risk. Thinking that some of the stories about new and less drastic treatments might be useful one day, I started collecting articles several years ago. That file was to prove invaluable.

The earliest article was dated October 17, 1974, and reported a consensus reached by breast-cancer experts assembled by the American Cancer Society. *Ninety percent* said they would perform the Halsted radical on any woman with breast cancer. The operation, developed by Dr. William Stewart Halsted at the turn of the century, entails removal of the entire breast as well as the axillary—underarm—fat and lymph nodes and certain muscles (for a more complete description of this and other breast-cancer operations, see box, next page). Yet, though countless Halsted radicals have been performed in the last 80 years, the death rate from breast cancer has not changed significantly.

The fact that radical surgery did not increase the survival rate eventually led doctors to reexamine the classic approach and seek alternative cures. One was the *modified radical* mastectomy (now performed by the majority of surgeons), which removes the breast but is less mutilating than the Halsted radical; another operation, the *total* (or *simple,* or *complete*) mastectomy, which also takes off the breast, removes even less surrounding tissue than the modified radical does. And then, in the fifties, Dr. George Crile, of Cleveland, argued for removing only the tumor and some surrounding tissue, a procedure called a *lumpectomy.* In a 1977 story, Dr. Oliver Cope, the highly respected surgeon at Massachusetts General Hospital and professor of surgery at Harvard Medical School, labeled mastectomy a "mutilation" and advocated lumpectomy followed by irradiation.

Several stories in my file dealt with a Maryland woman named Rose Kushner, the first patient to get into the act. Told she had a breast lump in 1974, Kushner had to call nineteen surgeons before she could find one who would agree to do the biopsy only; later she instituted a second search, for one who would perform even a modified radical rather than the crippling Halsted radical, which often left a woman with impaired use of her arm. Kushner's campaigning to insist that biopsy and any breast surgery be two separate procedures culminated, after much debate, in the National Cancer Institute's officially endorsing the two-step procedure—a time lapse between removal of suspicious tissue for diagnosis and any "definitive surgical procedure." This was in 1979.

Though physicians remain sharply divided on the merits of the two-step procedure, it is available to those women who demand it. Its value, apart from the psychological, is that it allows a more definitive pathological diagnosis to determine which of the fifteen types of breast cancer is involved. Also, additional tests may be performed, if necessary, to determine if the cancer has spread to other organs, which might make a mastectomy pointless. The earlier belief that a mastectomy had to be done as soon as possible after a positive biopsy, in order to prevent dislodged cells from spreading, has never been validated; there is no great danger in waiting two to three weeks while any further tests needed are made and options investigated. In fact, through the efforts of women's activists and sympathetic legislators, five states—California, Hawaii, Massachusetts, Minnesota, and Wisconsin—have made it law that breast-cancer patients be given complete information on all medically viable alternatives to mastectomy.

Several of the articles I'd clipped mentioned the promising results from "conservative treatment"—lumpectomy, possibly followed by radiation. (The semantics are a little tricky; radical mastectomy, because it is the older, established method, would seem to be the "conservative" treatment, but in the context of breast cancer, "conservative" means "conserv*ing* the breast," and is actually "radical," i.e., new, less proven.)

One particular article held me: a 1980 study, by radiotherapists at four United States medical centers, of 293 women treated by lump removal and radiation. They reported a five-year survival rate of 91 percent and a ten-year survival rate of 81 percent. The comparable ten-year figure for mastectomy patients was 84 percent. The women all had small tumors. Not only was this encouraging, it pointed up the fact that early detection can be the critical factor for a woman in keeping her life *and* her breast.

MY HUSBAND, MEANWHILE, CALLED FRIENDS who might be helpful. One was Dr. Paul Marks, who had just been named president of Memorial Sloan-Kettering Cancer Center; another was a Rochester, New York, doctor named Wende Logan, who was involved in some interesting diagnostic work with ultrasound and low-dose mammography. She offered to see me. And Marks suggested that I see David Kinne, head of Memorial's Breast Service, as soon as possible.

I was ambivalent about Memorial. It is the country's foremost cancer center, but the stories I had been reading gave me the impression that its physicians advocated mastectomy as the treatment of choice for breast cancer. (This might have been a valid impression in 1981, but today, thanks to the leadership of Dr. Marks and Dr. Samuel Hellman, Memorial's new physician-in-chief, the hospital may well become a leading center for the conservative treatment of early breast cancer.)

My skepticism about Memorial notwithstanding, I was impressed with David Kinne. He spoke to me as a grown-up, didn't say "we," and described the alternative lumpectomy-and-radiation treatment. To my small fund of knowledge he added one important item: Should the lump prove malignant and I opt for radiation instead of a mastectomy, the status of my axillary lymph nodes would have to be known, which would mean removing them surgically for assay. A second operation would thus be required. However, based on the way the lump felt, his clinical impression was that it did not have the usual characteristics of a malignancy. He suggested following it for a few weeks before the biopsy. But by now I wanted to get it over with. I canceled the appointment for the biopsy at Mount Sinai and made an appointment at Memorial instead for the following Thursday, December 17. Feeling immensely relieved, I spent the rest of the day Christmas shopping.

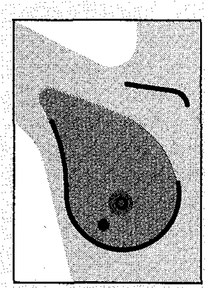
The trip to Rochester two days later for Dr. Wende Logan's opinion seemed fairly pointless. But when I'd queried Dr. Kinne about this consultation, he'd said, "You might learn something new." And Dr. Logan had been so nice about working me in.

After a thermogram indicated abnormal heat in the breast, Dr. Logan proposed another mammogram, a type I'd never heard of before, on a special micro-focus unit that gave, in effect, a two-times enlargement of the breast tissue. There, clear as a dime, was the lump, with all the characteristics of a malignancy. I got back on the plane immobilized with fear. I took the

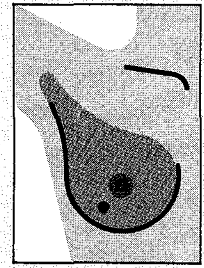
"All the evidence shows that the results of lumpectomy and radiation are identical to mastectomy in any form," says Seymour Alpert, a general surgeon on the staff of Albert Einstein Medical Center.

BREAST-CANCER SURGERY:

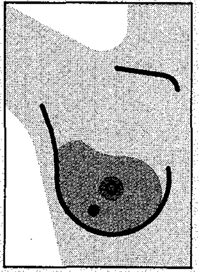
From Radical to Conservative



Halsted radical



Modified radical



Simple mastectomy

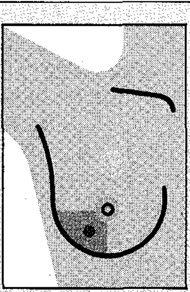
Mastectomy IS THE SURGICAL removal of the breast. The oldest form, the *radical mastectomy* (*Halsted radical*), introduced 80 years ago, removes the entire breast, the axillary fat and lymph nodes, both pectoral muscles on the affected side, and all overlying fat and skin. In a variation called *extended radical mastectomy,* the internal mammary lymph nodes (under the breastbone) and sometimes a portion of the rib cage may be included. Since 1979, the radical has become much less frequently performed, having been supplanted by the techniques below as well as by breast-preservation procedures, often referred to as "conservative procedures."

Breast-cancer patient Rose Kushner was instrumental in the American Cancer Society's officially condemning the Halsted radical as the routine treatment for breast cancer in favor of the *modified radical,* which involves the surgical removal of the entire breast and some or most axillary lymph nodes. The major pectoral muscle is preserved, but sometimes the pectoralis minor is removed.

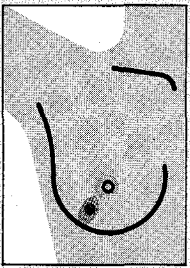
Total mastectomy (also called *simple* or *complete*) is the removal of the breast only. Some axillary nodes may also be removed.

Conservative procedures: THE MOST extensive is the *partial* (*segmental*) mastectomy, sometimes called *quadrantectomy:* the removal of the tumor plus a wedge of surrounding normal tissue, some overlying skin, and part of the muscle fascia (lining). A *wide excision* calls for the removal of the tumor and a margin of adjacent normal tissue only. *Tumorectomy* is a term meaning excision of the tumor only, a procedure that is also known as *lumpectomy.* An *excisional biopsy* is equivalent to a lumpectomy.

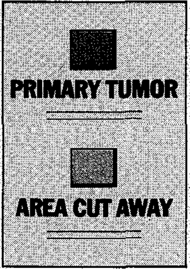
These conservative procedures are often accompanied by removal of some or all of the lymph nodes and followed by radiation therapy and, perhaps, chemotherapy as well. —R.S.



Quadrantectomy



Lumpectomy



Key

Illustrations by Anders Wenngren.

SEARCHING FOR HELP: *The doctor in Boston told me I might qualify for radiation therapy, rather than mastectomy. I decided I'd deal later with the prospect of a six-week daily commute from New York.*

newest mammogram to Dr. Kinne right from the airport. After looking at it, he said that perhaps I should be prepared for the worst. It was Friday, December 12.

SOMEHOW I GOT THROUGH THE next four days. Work was impossible. Everyone tried to keep me busy. In desperation I went to a hypnotist for an emergency biofeedback session to try to calm down. The therapist talked a lot about visualizing my immunosuppressive system and using my energy positively. To my surprise, it worked, to the extent that I ate my first complete meal in days and slept through the night.

December 17. Though the hospital stay would be short, friends filled my room with flowers and good-luck trinkets and brought Chinese food for dinner. When the nurse came in around nine to leave my pre-operative iodine-scrub solution, she spilled it on my new white robe. I took this as a bad omen and fretted till midnight.

Surfacing groggily in the recovery room, I saw Dr. Kinne at the foot of my bed. "Well, it was malignant," he said. "I'll see you later."

My husband immediately called a writer friend, who called Jane Brody at the *Times* for the names of top radiation therapists.

Dr. Kinne came in around six that evening. I apologized for my tape recorder, which was to become an extension of me in the next days, but I was still groggy and the information I was to receive was vital. The doctor said I'd had a small *in situ* and infiltrating tumor, 1.2 centimeters in diameter, which he'd removed with a small margin of surrounding tissue. (An *in situ* tumor is an early cancer—the cells are contained within a duct or lobule—but mine had begun to invade breast tissue.) "Not a lot of cancer," he said. But he recommended a mastectomy.

In one study, patients had the same ten-year survival rate—88 percent—whether they'd had radical mastectomy or lesser surgery and radiation.

I said I wanted to investigate radiation first, and I mentioned the first name on Jane Brody's list—Dr. Samuel Hellman, who was then head of the Joint Center for Radiation Therapy, a consortium of Boston hospitals surrounding Harvard Medical School. Dr. Kinne did not press, and offered to arrange for me to talk to a Memorial radiologist, Dr. Florence Chu. But his manner told me his heart was not in it.

I spent the next day at home in bed with the phone, my file, and Brody's list. The name that cropped up most in my file articles was Sam Hellman's. The stories indicated that Harvard was where the best and most comprehensive work was being done. I placed a call to Hellman's office, hoping to make an appointment for the following Monday.

But Dr. Hellman was out of town. I was referred to an associate, Jay Harris, who unhurriedly outlined the factors that make a woman a good candidate for radiation: breasts that are neither very small nor large and fatty, and a Stage I or early Stage II tumor in the outer quadrant of the breast.* The doctors needed to know about lymph-node involvement, but I seemed to qualify for radiation treatment.

I asked about bad side effects. Shrunken breasts, dilated blood vessels, and hairline rib fractures from the high dosage, Dr. Harris conceded, can happen with improper treatment. But, he said, 95 percent of women in his program have cosmetically satisfactory breasts after treatment, which is given every day for six weeks after the lymph-node operation.

Dr. Harris couldn't see me until Wednesday. I made the appointment, but the next day a close friend in Philadelphia, sensing my restlessness on the phone, offered to put me in touch with her friend Barbara Greenfield, who had had radiation for a small breast lesion eleven years before. Barbara was very supportive and immediately suggested I call Dr. Simon Kramer, then head of radiation therapy and nuclear medicine at Thomas Jefferson University, in Philadelphia. Though it was a Saturday, Dr. Kramer talked to me at length from his home, explaining that his work was similar to Dr. Hellman's and describing his ten-year studies on 4,000 women who had had lumpectomy and radiation. Those studies, Dr. Kramer told me, compared favorably with mastectomy figures. Furthermore, he said, 85 percent of the women treated with lumpectomy and radiation had had a normal breast after treatment.

I moved Dr. Kramer to the top of my list. Philadelphia was closer than Boston.

On our way to the train station to keep my appointment with Dr. Kramer on Monday, my husband and I stopped at Memorial to pick up my slides for his evaluation. Thinking I might learn something more, I took advantage of the stop to meet Dr. Chu, the radiation specialist. Again with apologies for the tape recorder, I threw out all my questions about comparative survival figures, radiation burns, side effects. She was very patient and answered them all.

"The key," said Dr. Chu, "is knowing into what group the individual patient falls—not just what the overall statistics are. [The stage of a tumor] is everything. Before prescribing radiation it is necessary to know whether there has been any spread to the lymph nodes surrounding the breast, in which case chemotherapy would be required as well. Radiation side effects are minimal and temporary, consisting principally of fatigue and reddening of the treated breast as if it were sunburned. There can be temporary lung inflammation."

---

* The "stage" of a tumor is determined by its size and the degree of involvement of the axillary lymph nodes. Stage I designates a localized breast tumor two centimeters (four-fifths of an inch) or less in diameter, with clinically negative lymph nodes (no evidence that cancer has spread to them). Tumors between two and five centimeters in diameter with no more than four lymph nodes involved are classed as Stage II.

As far as inducing additional cancer through radiation was concerned, she explained that while low doses of radiation can stimulate cancer, a high dosage prevents cell transformation, thus inhibiting malignant-cell growth.

I mentioned Dr. Hellman. "Well," Dr. Chu said, "he's in New York today to present the latest figures on radiation therapy." There was to be a discussion at the New York Academy of Medicine of the latest breast-cancer treatment. "Want to come as my guests? Dr. Kinne will be the physician arguing for mastectomy."

My husband and I looked at each other and decided not to go to Philadelphia; we'd go instead to the debate. Two hours later, we felt we had as complete a picture of current treatment options as anyone could get.

THE MEETING OPENED WITH some hard figures: One out of every eleven American women will have breast cancer at some time in her life; every fifteen minutes, three women develop it and one dies from it (an estimated 38,000 women in the year coming up). Dr. Hellman, a

LOOKING FOR TROUBLE:

The Best Way to Avoid It

BY THE TIME A MALIGNANT BREAST MASS IS NOTICEable, it is usually more than eight years old. There are several diagnostic tools to aid early detection—which may make possible the saving of the breast—but the two that really count are mammography and breast self-examination (B.S.E.).

Mammography: THE AMERICAN CANCER SOCIETY'S NAtional Task Force on Breast Cancer believes that mammography, in trained hands, is the most valuable tool in the detection of breast cancer. The newest equipment makes it possible to detect tiny tumors in dense breast tissue before they are palpable—the time when the cure rate is highest. The task force makes the following recommendations to women:

☐ from age 20 on, breast self-examination monthly;

☐ between ages 20 and 40, professional physical examination of the breast every three years;

☐ between ages 35 and 40, a first (baseline) mammogram;

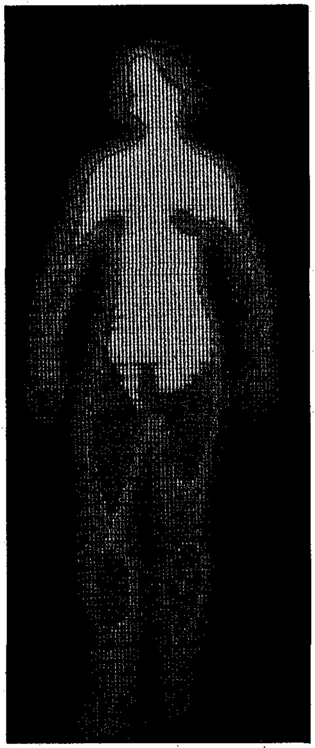
☐ between ages 40 and 49, a mammogram every year or every two years;

☐ from age 50 on, a mammogram annually.

The A.C.S. also states that the risk of inducing cancer through the use of the new low-dose mammography equipment—"if it exists at all—is minimal," and notes that the potential benefits far outweigh any risks.

How can a woman make sure the mammography she's getting is the best available? She should ask if the equipment is "dedicated"; if the new, low-dosage technique is being employed; and if the attending radiologist reads a large number of mammograms in a year. If the answer to any of these questions is no, she should search out a more specialized facility.

The micro-focus unit in Dr. Wende Logan's office, in Rochester, New York (mentioned on page 27), represents state-of-the-art mammography equipment and has in the last two years come into wider use by radiologists. The unit's X-ray source, smaller and more concentrated than that in other mammography equipment, makes possible a clearer picture of the breast (and a questionable area in particular), and thus it is especially valuable in borderline diagnostic situations. According to Dr. Logan, whose research played a significant role in improving the machine's early prototype, "all mammography-equipment companies are heading in this direction."



Full-body thermogram.

Breast self-examination: THE MAJORITY OF BREAST CANCERS are first discovered by women themselves; knowledgeable monthly self-examination complements the professional examinations suggested for one's age group. Though many women say they don't practice B.S.E., because they don't know what to look for, the simple three-step procedure is not difficult to master, and with practice one learns to recognize the normal glandular bumps. A doctor or a specially trained nurse is the best person from whom to learn the proper technique. Also, any American Cancer Society office will send you, without charge, an easy-to-follow chart.

Through a system called MammaCare, available at the Strang Clinic Building, 57 East 34th Street, trained instructors teach the B.S.E. technique and the difference between various kinds of lumps. The one-time fee of $65 covers a home-practice kit that includes a silicone-filled, lifelike breast model on which to practice and one follow-up visit.

Thermography and ultrasound: THESE screening techniques compare poorly with mammography and B.S.E. as diagnostic tools, though each has specific applications. Thermography, which detects abnormalities by measuring variations in the surface temperature of the breast, can yield information about the rate of tumor growth and hence its type; rapid-doubling (fast-growing) tumors produce the greatest amount of heat. Ultrasonography, in which the echoes of sound waves directed toward breast tissue are analyzed, is helpful in determining whether a mass is a cyst (liquid-filled sac) or a tumor.

—R.S.

Photograph © 1982 by Howard Sochurek.

NEWTHINK: *"Neither I nor any other surgeon would go [the conservative route] if the medical literature indicated the results weren't at least as good [as mastectomy's]," said one surgeon.*

Physicians opposed to a time lapse between biopsy and "any definitive surgery" cite the trauma of two anesthesias, the need for two hospitalizations, and the psychological burden of living with the knowledge that one has a malignancy. But do these reasons justify what might prove to be an unnecessary amputation?

slender man with a quietly intense authority, said bluntly, "Breast cancer is epidemic among 45- to 55-year-old women."

The principal point at issue was whether in the early stages of breast cancer the entire breast or just the tumor itself should be removed, with follow-up radiation treatment given to neutralize any microscopic cancer cells that remained. Chemotherapy might or might not be given additionally.

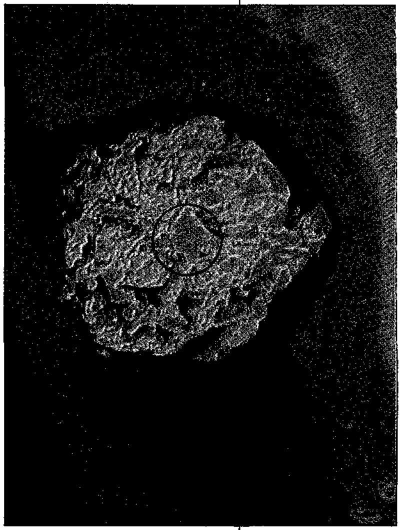
Dr. Hellman's presentation centered on his own experience and the results of the clinical trial conducted by Dr. Umberto Veronesi and his colleagues at the National Cancer Institute in Milan. Though Dr. Hellman quoted important similar studies conducted in France, Finland, and Canada, the later Veronesi trial seemed to be the most significant foreign study because of its good design and controls. Dr. Veronesi's five-year-survival results for women with early breast cancer treated with quadrantectomy (removal of a wedge of the breast) and radiation were found to be about the same as for those with early breast cancer treated with the Halsted radical. The rates of local recurrence and distant metastasis (spread of malignant cells to other parts of the body) were almost identical.* Dr. Hellman, whose group had treated 550 women who had Stage I or Stage II tumors with lumpectomy and radiation, said his own studies revealed similar data.

I also learned that the very concept of the way breast cancer spread—in an orderly fashion from a site in the breast to the regional lymph nodes and then to other body sites—was undergoing a major re-evaluation. A new view that cancer can spread to other parts of the body through the blood system further weakened the theory that mastectomy was paramount to survival. Limited surgery, radiation therapy, and chemotherapy actually seemed to be the optimal treatment for an individual, besides being cosmetically preferable.

Dr. Kinne, presenting the pro-mastectomy position and figures, countered that the lumpectomy-radiation treatment had not been performed long enough to be proved effective and safe. And, he pointed out, some women cannot carry the psychological burden of keeping a breast that has had cancer; they are afraid to take a chance with the less radical treatment.

That night, my head swimming with statistics, I called our internist for feedback. After a twenty-minute conversation during which he voiced no real opinion, I realized I had to decide this for myself.

The next morning my husband and I spoke with Dr. Chu and decided that the course of radiation treatment at Memorial was every bit as good as that offered in Boston and Philadelphia. I finally got to speak to Dr. Hellman on the phone, and he agreed. I decided to go with radiation therapy under Dr. Chu. It was three days before Christmas.



Color-enhance close-up of a cancer (center after biopsy ha been performe

Somehow, presents got wrapped, the suitcases got packed, and we went to Saint Martin as planned. The day after New Year's I was back in the hospital for the lymph-node operation—which I had asked Dr. Kinne to do because it seemed impolitic to ask anyone else.

He was formal and correct, but distant. In the operating room, as I was about to go under, I said, "No hard feelings, doctor?"

"It's your choice, Mrs. Spear" were the last words I heard.

The axillary dissection was a bigger operation than I'd bargained for, in terms of the pain, the tendency of the arm on the affected side to swell, the restricted motion, and the healing time. I had to lie and sleep with my upper arm elevated for several weeks. But the good news was that the cancer had not spread to the nodes. A therapist came to give me a series of exercises to regain motion; I worked gently with a traction pulley three times a day and practiced crawling my fingertips up the wall, marking my progress each day. For the rest of my life, she said, I must pamper that arm, not have blood pressure taken on that side, and avoid cuts, scratches, pinpricks, burns—any break in the skin that could lead to infection and a permanently swollen arm. But then, women who have mastectomies live with these caveats, too, and I still had my breast. After five days, when the drain was removed, I went home, to heal for ten days, then start radiation.

YOU FEEL ABSOLUTELY nothing during radiation, apart from awe, lying beneath the overhanging eye of the giant isocentric cobalt unit in that room sealed by a pair of three-ton steel-and-lead doors.

The first session took ages, while the field to

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* In November 1983, Dr. Veronesi and his colleagues presented the results of a ten-year study comparing survival after a Halsted radical with survival following a quadrantectomy, radiation, and (if the axillary nodes were involved) chemotherapy. The ten-year survival rates for both treatment methods were nearly the same.

Photographs © 1982 by Howard Sochurek.

be irradiated was very precisely determined and then marked with a semi-permanent Magic Marker–like dye that I was not allowed to wash off. I counted seven people in the room, all involved with these computations and calibrations. Then they left and, while watching me over closed-circuit TV, fed the calculations to a computer and pressed the button. Two minutes later, the treatment was over. I was able to draw on the brief biofeedback lesson I'd had and relax a bit after the first two bathed-in-sweat sessions; a week later the procedure had become quite routine.

Though the treatment itself was short, the daily wait was another story, often very depressing. The implications of mortality and pain were everywhere. I noticed I had a special walk in the halls—brisk and deliberate, as if to reaffirm my health through solid footsteps. I tried not to look at the wasted inpatients who were brought down from isolation upstairs in wheelchairs and on stretchers for total body irradiation. I could not help but look at the children. Whenever I saw a small head with no hair, I knew my eyes would probably fall next on a leg amputated at the knee. A couple of times I ducked into the ladies' room and cried.

The side effects of breast radiation turned out to be minimal, as promised. (They are often confused with the loss of hair, nausea, vomiting, and appetite depression associated with irradiation of internal organs.) The most difficult part was the rigid adherence to the routine, five days a week for six weeks. (Undergoing six weeks of daily radiation is a big commitment—of time and money, as well as emotional staying power; indeed, women who live in communities without facilities for this kind of radiotherapy must move to another city for it.)

When it seemed that my skin was becoming quite red, after about eighteen days of treatment, I was told not to come for three days. Each session was most carefully monitored, and minute calculations and adjustments were made to be sure the proper field was being treated. I did experience great fatigue at the beginning, but then I had gone through two anesthesias, so it was hard to assign cause. I also developed a short, dry cough as a result of some involvement of the anterior bronchial stem. Another concern—a depression of the body's white-cell count, with consequent weakening of its infection-fighting mechanism—did not seem to manifest itself seriously, even after the five days of "booster" radiation that followed the regular five-week program. (Note: Some treatment centers give this booster dose in the form of temporary iridium-bead implants.)

The irradiated breast was quite tan for a while and looked a bit odd next to its white partner. The skin was hot and tender and eventually peeled, just as if it had received a bad sunburn; I kept it slathered with a lubricating cream and wore one of my husband's undershirts under my clothes to protect them. (The summer following, I had to make sure to keep the irradiated portion of my skin out of the sun, which meant doing clever things with scarves when I wore a strapless bathing suit. Apparently irradiated skin burns badly and easily in the sun, and no sun block is effective.) The site of the biopsy remained tender for a long time. But by far the most annoying side effect came from the axillary dissection: a month's worth of burning sensation and numbness in my upper arm, the result of a nerve necessarily severed in that operation. None of these things troubled me too deeply when I thought about the alternative.

Since the lumpectomy-and-radiation treatment, I have had a mammogram once a year and an examination every three months. This year I'll have a checkup every four months, and next year and thereafter, every six months.

LIMITED SURGERY PLUS RADIATION: Will it eventually replace mastectomies? Clearly the procedure is still being evaluated. Patient survival is not the whole story. Critics of conservative therapy argue that there can be recurrences proximal to the site of the original lesion when the breast remains. Clinical trials in Paris, Switzerland, and London did report a local recurrence rate higher than that with radical mastectomy. But into that equation must go the fact that much more is known today about what constitutes treatment adequate to prevent local recurrences.

All the European studies of conservative therapy do show a promising trend. Nevertheless, judging by the number of women who called me for information after having heard my story from friends, the medical profession is still very cautious about proffering information on alternative treatment, let alone recommending it.

Thermogram of breast, showing color change in upper right section (circled) that indicates a "hot spot" warranting further analysis. A thermogram cannot show whether or not a lump is malignant, but it *can* indicate the need for a mammogram or other evaluation.

One reason for this hesitancy centers on the fact that in this country, figures for big, long-term trials do not exist yet. Since 1976 the National Surgical Adjuvant Breast Project (N.S.A.B.P.), an independent research arm of the National Cancer Institute (one of the National Institutes of Health), has been conducting a major clinical trial comparing the results of total mastectomy, lumpectomy plus radiation, and lumpectomy alone. Since 1979 the N.C.I. has been conducting a related trial at the institute's clinical center, in Bethesda, comparing total mastectomy with lumpectomy plus radiation. All patients in these studies have their axillary nodes removed also. Both studies accept women with breast cancer from all over the country and Canada who wish to participate in the program. In both, the treatment a woman receives is

The smallest breast tumors (one-fourth to three-eighths of an inch in diameter), usually detected only by mammogram, are 95 percent curable.

determined at random by a computer, and she is free to withdraw at any time. Treatment, travel costs to Bethesda, and lifelong follow-up are free. A woman entering the N.S.A.B.P. program, headed by Dr. Bernard Fisher at the University of Pittsburgh, will be referred to a participating physician in her area. But neither the N.S.A.B.P. trial, which will end in 1986, nor the N.C.I. trial has been conducted long enough to yield results as meaningful as those of the European studies. And the study designs, called protocols, are far from full.

While these trials are going on, cancer-research groups' advice has moved minutely in the direction of conservative treatment. The American Cancer Society, which previously took the position that anything less than a mastectomy has not been proved effective, now says, "It's up to the individual doctor and patient." However, its pamphlets give little information on radiotherapy. The National Cancer Institute goes a little farther: "Preliminary data from physicians in North American and European medical centers suggest that ... [radiation therapy] may be successful for some patients with early-stage breast cancer."

Radiation therapists are firmer in their belief that conservative treatment is effective. One leading proponent, Dr. Luther Brady, a radiation oncologist (cancer specialist) at Philadelphia's Hahnemann Medical Center, says, "In 1984, 114,000 women will have breast cancer. Eighty-eight thousand of these would be candidates for radiation therapy without mastectomy, but only 12 percent—about 10,000—will receive conservative treatment."

Dr. N. A. Ghossein, director of radiotherapy at Cabrini Medical Center and clinical professor of radiotherapy at Albert Einstein Medical Center, is more optimistic. "More and more patients

CONSERVATIVE TREATMENT:

Information and Referral Sources, Treatment Centers

THE SORT OF LUMPECTOMY-AND-RADIATION TREATMENT I got is not available everywhere. Women in smaller communities may have to seek out doctors willing to treat them conservatively, and perhaps travel to different cities. But the options are there, if one doesn't panic.

Information and referral: FOR INFORMATION ON A VARIETY of related subjects, including prevention, detection, local medical facilities, patient referrals, financial aid, and how to enter the study conducted by the National Cancer Institute in Bethesda, Maryland, comparing total mastectomy with lumpectomy plus radiation, call the National Cancer Institute's *Cancer Information Service,* (800) 4-CANCER, Monday through Friday from 9 A.M. to 5 P.M. (Or call 800-638-6694, in Washington, D.C., Monday through Friday from 8 A.M. to midnight.) Callers will be referred to the appropriate regional office. Spanish-speaking personnel may be requested between 9 A.M. and 5 P.M. Monday through Friday in the regional offices for New York City, New Jersey, Florida, Georgia, Illinois, and Texas.

Roswell Park Memorial Institute, in Buffalo, provides tape-recorded information on cancer; call (800) 462-1884. You may also write to the *Rose Kushner Breast Cancer Advisory Center,* 9607 Kingston Road, Kensington, Maryland 20895.

For information on entering the *National Surgical Adjuvant Breast Project* study, conducted throughout the country and headed by the University of Pittsburgh's Dr. Bernard Fisher, call Mary Ketner at the university, (412) 624-2671.

Books worth buying:

A Woman's Choice: New Options in the Treatment of Breast Cancer, by Mary Spletter (Beacon Press; 236 pages; $14.50). Explains all options in non-technical language.

Why Me?, by Rose Kushner (Saunders Press; 427 pages; paper, $7.95). Opinionated but authoritative book on state-of-the-art treatment. A new edition of her earlier book.

Some New York City medical centers offering primary radiation therapy (lumpectomy plus radiation) for breast cancer:

Ideally, the breast specialist overseeing a woman's treatment for breast cancer will provide her with information about conservative treatment and tell her if she qualifies for it. Those who need more information should note that these are some hospitals providing primary radiation therapy:

Beth Israel Medical Center, 10 Nathan D. Perlman Place, New York, New York 10003; 420-2781.

Cabrini Medical Center, 227 East 19th Street, New York, New York 10003; 725-6700. (Dr. N. A. Ghossein, who trained a number of radiotherapists currently practicing in the New York area, gives primary radiation therapy both at Cabrini and at his office, 1180 Morris Park Avenue, The Bronx, New York 10461; 863-8585.)

Long Island College Hospital, Atlantic Avenue at Hicks Street, Brooklyn, New York 11201; 780-1801.

Memorial Sloan-Kettering Cancer Center, 1275 York Avenue, at 68th Street, New York, New York 10021; 794-6826.

Methodist Hospital, Community Clinical Oncology Program, 506 6th Street, Brooklyn, New York 11215; 780-3683. Call this number also for information on the program at *Lutheran Medical Center,* 150 55th Street, Brooklyn, New York 11220.

Montefiore Medical Center, 111 East 210th Street, The Bronx, New York 10467; 920-4826.

Mount Sinai Medical Center, Fifth Avenue at 100th Street, New York, New York 10029; 650-7502.

The Presbyterian Hospital, Columbia-Presbyterian Medical Center, 622 West 168th Street, New York, New York 10032; 694-6282.

St. Luke's–Roosevelt Hospital Center. Roosevelt Division: 428 West 59th Street, New York, New York 10019; 554-6944. St. Luke's Division: Amsterdam Avenue at 114th Street, New York, New York 10025; 870-6766.

St. Vincent's Hospital and Medical Center, 153 West 11th Street, New York, New York 10011; 790-8700. **—R. S.**

NOT FOR EVERYBODY: *One woman who called me ultimately chose a mastectomy. For her, the choice was agony—she felt that anything less than the most radical treatment would be a death sentence.*

Not all women want to know about alternatives to mastectomy. "For some women, the whole idea of choosing the kind of treatment can cause an acute stress reaction," says Dr. Jimmie C. Holland, chief of psychiatry at Memorial Sloan-Kettering Cancer Center.

are being referred as physicians become familiar with this method," he says.

In Canada, the trend is more definite. Says Dr. Roy M. Clark, a senior radiation oncologist at Toronto's Princess Margaret Hospital, the leading research and treatment center of the Ontario Cancer Institute, "Canada is going in the direction of conservative surgery. In ten years you won't see mastectomies performed here for early breast cancer."

Another reason that women in this country find it hard to learn about conservative treatment is that most women with breast problems see breast specialists who are surgeons; they are overwhelmingly likely to have a built-in procedural bias. In the words of one radiologist at a Long Island hospital, "Breast specialists act as an efficient screening system to prevent women from access to alternative therapy."

Yet not all surgeons are automatically pro-mastectomy. Dr. Edward F. Scanlon, chief surgeon at Evanston Hospital, in Illinois, offers excisional biopsy (lumpectomy) with axillary dissection and primary radiotherapy as an acceptable alternative for Stage I lesions and even some cases in Stage II, though he says candidly, "I am a surgeon, and I have a bias." Scanlon, chairman of the American Cancer Society's Task Force on Breast Cancer and a past president of the society, feels the studies are promising but haven't been going on long enough. He points out that the smaller tumors being treated conservatively today may reappear, and only take longer—maybe twenty years—to do so. "The patient has to evaluate the risk," he says. "No one knows the final answer yet."

A CONCERN OF DOCTORS WHO still believe in radical surgery: Breast cancer can be multifocal. A study at Memorial Sloan-Kettering showed microscopic cancers in a significant number of surgically removed breasts with Stage I tumors. For this reason they feel the breast should always be removed, since it is impossible to know if an individual has these cancer "seeds." Advocates of conservative treatment dispute this view, arguing that only a small percentage of microscopic cancer progresses to actual disease, and that in any event radiation therapy will eradicate any microscopic disease after removal of the primary tumor.

Another concern of breast surgeons is that if the public is led to believe that conserving the breast is feasible for all breast-cancer patients it may lead to bitter disappointment to many. Dr. Peter Pressman, who practices in Manhattan, says, "Women with breast cancer come into my office every day saying they hear mastectomies aren't needed anymore. Depending on the type and extent of the cancer, some women can only be treated with a mastectomy."

Whatever treatment is recommended, the physician also has to take into consideration the woman, her age (hence her life expectancy), whether she is pre- or post-menopausal, the type of tumor, and her psychological makeup. "Around every lesion there happens to be a human being," says Dr. Louis Venet, associate director, department of surgery, at Beth Israel Medical Center, in New York. "I am not certain what the long-term results will be for less than mastectomy; however, there is sufficient evidence to recommend lumpectomy or quadrantectomy with radiation for tumors under two centimeters. Of course, the physician must individualize the treatment, paying attention to all the factors above." Dr. Venet, a breast specialist, adds that the site of the tumor is a factor; for cosmetic reasons, a lump under the nipple would not be favorable. He also points out that the doctor has to decide who can cope with the decision-making; some women find the idea of treatment options onerous.

Mammogram color-enhanced by computer to indicate malignant area (circled) in upper right side of breast.

To get information on all the options plus an adequate assessment of her case, a woman needs time and a cool head. It is extremely difficult to know everything there is to know about breast cancer. New therapies are being evaluated and promise much, but truly definitive answers are not here yet. Meanwhile, the battle lines are drawn: surgeons against radiologists, women against surgeons. And until clinical trials settle the issue, the debate will continue. At the moment it is as hard for a physician as for a woman to know the right answers; in the meantime, the patient can at least get to know the right questions.

A month after my treatment was over, I met a friend at a dinner party. She could not wait to tell me that after worrying for weeks about a breast lump she heard about my treatment and went to a doctor the next day. The lump was, fortunately, found to be benign. "But what finally got me to the doctor," she said, "was the knowledge that given the worst there was a choice." ■

Photograph © 1982 by Howard Sochurek.

The Library's Social Lion

By Jennifer Allen

On the Go With Gregorian

IT TAKES SOME GETTING USED TO, all the bustle at the library. Some people have spent years working in its smooth marble halls; some can still remember the time when, even on sizzling summer days, the men at the information desk worked beaded with sweat rather than remove their jackets, when the place was hushed with courtly formality. For them the invasion is a bit baffling, even though they know it is necessary.

Into the vaultlike Central Research Library, at 42nd and Fifth, troop the visitors. Some are foundation executives who come for lunch and take a quick tour of the library, marching into Room 315, the vast hall that houses the card catalogue, oblivious to the people who look up from the index cards and frown, slightly, as if to say, "Who are these people, and why are they making so much noise?" They head down into the catacombs that are the stacks, clump, clump, clumping up and down the stairwells.

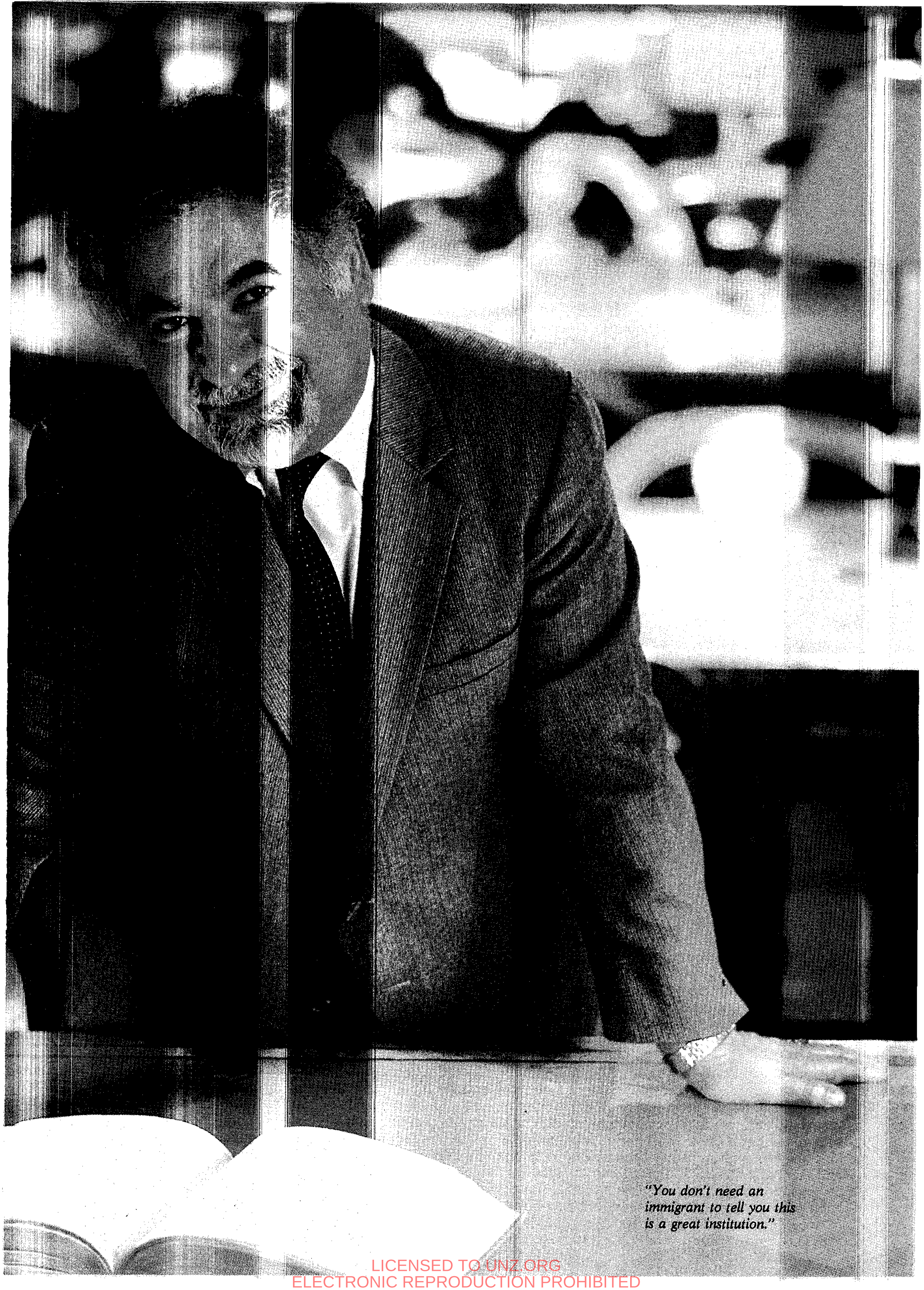
Some are corporate executives who come for cocktails and hors d'oeuvre served by white-jacketed waiters, and some are wealthy people who, for three years, have paid $10,000 a table to eat in the paneled reading rooms of the special collections and watch less well-dressed writers—Roger Angell, Ann Beattie, Elizabeth Hardwick among them—have medals honoring them as Literary Lions hung around their necks.

Caterers scurry in a second-floor conference room, putting together the chicken salad for the guests' lunch, the seviche for dinner. Two volunteer ladies, among others, spent the fall in one office, drinking Tab and smoking cigarettes furiously, organizing the recent Tables of Content Dinners (which netted $209,000 for the library). One volunteer was unamused by the librarian who suggested—in the face of theme dinners like the Nibbling Through History dinner, the Hommage à Rousseau dinner—a Last Supper dinner, a simple spread of bread and wine.

Some are people coming for book parties for Cyrus Vance, Philip Roth, for awards parties, event after event—William Buckley talking about mystery writing, William Styron and E. L. Doctorow and Judith Rossner talking about novels and screenplays—people who have not been to the library in years, who come into the domed foyer of the 1911 Carrère and Hastings building looking a little cowed, uncertain. Some of the people who work here raise an eyebrow when they see them coming, like parents whose teenage daughter has brought home a houseful of giggly friends and announced an impromptu slumber party.

But they know, if it is hard getting used to, what the hubbub is about. It is about keeping this institution alive. For the first time, the New York Public Library is, as they say in the development office, "spending money to make money." The more written about, talked about, the better attended the library is, the better are its chances of getting contributions from individuals, foundations, and corporations (who sup-

Photograph by Barbra Walz.



"You don't need an immigrant to tell you this is a great institution."

"…'Three months after he got here,' says a trustee, 'he

ply the bulk of support for the research libraries) and from federal, state, and city agencies (who in large part support the 82 branch, or circulating, libraries).

Short of funds, the library faltered in the seventies. In the past three years, the central library has reopened on Thursdays, and the branch libraries are no longer operating with bare-bones staff and curtailed hours. The National Endowment for the Humanities has been bestowing record-breaking gifts on the library: This September it announced a $2.1-million donation, the largest single grant it awarded. The city has pledged $8.8 million over the next several years for temperature and humidity controls and another $6.5 million toward a $44.6-million restoration of the Central Research Library. Last year, an all-time high 44,000 individuals donated $13 million. And Bryant Park, the skulking ground for drug dealers behind the library, is slated for an $18-million overhaul, including a $12-million glass-pavilion restaurant to be designed by Hardy Holzman Pfeiffer and paid for and operated by restaurateur Warner LeRoy.

"We were ready to drape the library in black," says Dr. Lola Szladits, talking about the seventies. Dr. Szladits presides over the Berg Collection of English and American literature, one of the library's most esteemed special collections. An elegant woman and formidable scholar, she has been at the library for 28 years. "I should be the first one saying, 'Leave us alone; let us stay cloistered.' But anybody in their right mind," she continues, "would opt for the hype."

MRS. VINCENT ASTOR IS A trustee of the New York Public Library and president of the Astor Foundation, which in 1978 gave $5-million to help keep the library alive. She has many outstanding traits, but a cuddly quality is not one of them. It is said that some months after Vartan Gregorian arrived, in the spring of 1981, to assume his new post as the second paid president of the library, he had taken to greeting Mrs. Astor with what his friend John Silber, the president of Boston University, describes as his "crushing embrace."

Gregorian, the 49-year-old history professor and former provost of the University of Pennsylvania, is demonstrative with his friends—his handshake is so long and effusive that people sometimes find themselves tactfully slipping out of his grasp to end the pain. And he has a habit of accosting unsuspecting friends from behind, clamping a hand over their eyes and saying, "Guess who?" But it is probably safe to say that few new acquaintances take such liberties with Brooke Astor.

"Three months after he got here," says Andrew Heiskell, the former Time Inc. chairman who came to the library shortly before Gregorian as chairman of the board of trustees, "he was buddy-buddy with Koch and Mrs. Astor. That's more than I've done in 40 years." Gregorian was doing *something* right: Last year, the Astor Foundation endowed a $1-million fellowship at the library to be rotated among the top management, and last May, Mrs. Astor announced that she was sacrificing most of her other board memberships to devote herself full-time to the library.

A puppyish ebullience: *Gregorian at the Public Lib*

There are those who would say that a library president's affection for one of his trustees suggests a certain self-interest, though he denies it, but they would be only partly correct. "You have to think of him in some ways as a child," says one curator. "He is Little Vartan. He loves making new friends." Mrs. Astor, says Barbara Walters, another new friend, "seems proud of him."

Vartan Gregorian has many friends. The prelate of the Armenian Apostolic Church of America is his friend. Barbara Tuchman, a bust of whom stands on his desk, is his friend. Charlotte Curtis is his friend. "In a way he's very naïve," says a friend from his Penn days. "He wouldn't readily recognize an enemy." And it is this puppyish ebullience, this eagerness to please, that is, more than anything, behind the library's new lease on life. Gregorian, says vice-chairman of the board Richard Salomon, "gave us the idea that we could do anything."

"I AM WORN OUT," SAYS GREGORIAN. He is short and stout, with wiry hair that seems to stand straight up on his head, as if charged with crackly static. Armenian, he has a thick accent, and he looks a little out of place in this lofty sanctum that is his office, with its walls lined with damask, its high ceiling, the eyes of Benjamin Franklin and John Jacob Astor staring down, passing judgment from their portraits on the wall. Perhaps Gregorian feels intimidated by the office: He prefers to work not at the desk in front of the Fifth Avenue window but at a big table in the middle of the room. He does not look ebullient at the moment. There are times, he says, when he feels he has talked about the library "every night until twelve o'clock," and maybe this is one of them. He has been out early with Andrew Heiskell, examining a mural of the library painted in 1935, considering whether the library should display it; then at meetings; then at lunch in the tapestried Trustees' Room with the editorial board of the New York *Times*. "They have asked me there five times to lunch, and I say I want them to come to the library so they can see it!" And now he is late for a speaking engagement; he refuses, he says, eight out of every ten requests, but he has accepted tonight's, at the Union League Club, after postponing several times in the past.

On the street, he walks quickly—in little, brisk steps that make him look as

Photographs by Ann Day and Bob Serating.

was buddy-buddy with Mayor Koch and Mrs. Astor'..."

if he were being pushed along from behind—on his way to the club. "This is one of the most Waspish, establishmentarian places in New York," he says, and jokes that he is uncomfortable about going in. But it is worth it to him. He knows that even though there will be about twenty people here tonight, "if I make twenty converts"—converts who can help the library—he has not wasted his time.

And perhaps there is a touch of perverse pleasure here, too, for the immigrant who is proud that he can "not only speak right but give speeches" in English, who doubtless still remembers the story in the *Times* two years ago quoting a member of a Park Avenue co-op as saying that Gregorian, as a member of a "minority group," was an undesirable applicant.

When he enters the snug and gleaming library of the 38th Street townhouse, he is all twinkle-eyed, beaming ebullience. He talks to the men and their wives assembled here for him, talks to them as if he had been waiting all day for this fun, about crossword puzzles, about Trivial Pursuit, chuckling, chatting, touching them. "Do you know what I hate?" he tells them. "People who can do crossword puzzles in ink! My wife does that!"

Then he gives his standard speech. He tells them how the New York Public Library was born in 1895 with the consolidation of the private libraries of John Jacob Astor and James Lenox and a trust bequeathed by Samuel J. Tilden. In 1901, the New York Free Circulating Library merged with the Public; in the same year, Andrew Carnegie, eager to cap his philanthropic career with his most munificent gesture to date, offered to build branch libraries if the city would maintain the buildings and the library manage them. He tells them that the library now ranks among the five top public libraries in the world, alongside the Library of Congress, the Bibliothèque Nationale, the Lenin Library, and the British Museum's. In its 80 miles of stacks are 24 million items: 6 million books and pamphlets, 12 million manuscripts, almost 3 million pictures, 1-million units of microforms. It is all rather staggering: The Dance Collection at the Lincoln Center library is the world's largest archive devoted to the subject; the Schomburg Center for Research in Black Culture, in Harlem, has one of the top collections on black culture and history; the Slavonic Division subscribes to 950 periodicals in Slavic and Baltic languages.

Available information, he tells them, doubles every ten years. Fifty-five thousand new titles were published last year in the United States alone. Libraries are duty-bound to preserve as much as they can; who is to judge what is obsolete and what is not? "When I came to New York Public Library, I found our library has most telephone directories of the world. I thought, 'Why do we need all those phone books? Why do we need Warsaw 1939 phone book?' I was told that Warsaw 1939 directory is one of the most heavily used directories in the library. Every Jew and non-Jew with claims for reparations against the Nazis has had to authenticate their claims," he says, and the Warsaw telephone directory has been a crucial document for many. The men and their wives clearly like him, applaud him roundly.

AND THEN HE HAS LEFT AND IS hurrying up Fifth Avenue on his way to dinner at Marilyn Berger and Don Hewitt's, talking about ... Martians. Just last night, he says, he was speaking to his wonderful friend Bill Ziff, the publisher, about cynicism and education. Bill Ziff was skeptical that it was possible in this day and age to be a generalist, to have a holistic grasp of knowledge, and Gregorian refused to believe this ("I never give up! A teacher cannot!"). Furthermore, he had invented a metaphor for his ideal of education: Say, for example, "the Martians have landed on earth, and you are the last of the human species left alive; you are humanity's memory. And the Martians are debriefing you for ... their encyclopedia of earth, and they ask you 50 questions dealing with the natural sciences, humanities, physics, social sciences. Are you capable of being the last specimen?" He beams, pleased with his metaphor. "He's some sort of genius," says Ziff. "Exactly what sort isn't clear to me."

"You don't need an immigrant to tell you this is a great institution," Gregorian says, yet he does just that day and night.

"Gregorian has only one speed, and

ith Bill Blass, with Mayor Koch and Brooke Astor, and with "Literary Lion" Isaac Bashevis Singer and wife.

"...At times, listening to Vartan is like listening to a college

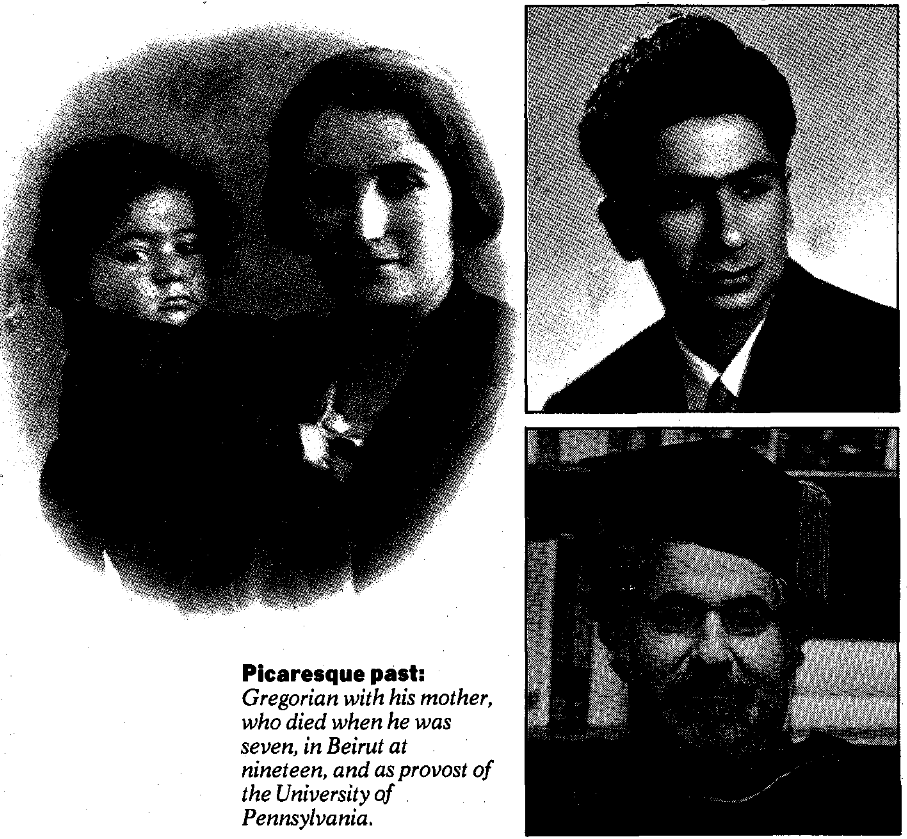
that's full-steam," says a friend. He is everywhere. Here he is at the American Society of Magazine Editors conference in Bermuda, talking about the library. Here he is at City Hall, presenting Mayor Koch with the plans for the Bryant Park restoration and, while he is at it, persuading the mayor to come to the library for a ceremony later in the week. Here he is at a research-library meeting, announcing to Carter Burden and Barbara Tuchman, among others, the opening date in May for the ambitious exhibition on censorship, a show that was his idea and that will inaugurate the opulent, restored Gottesman Exhibition Hall, downstairs. Here he is at *his* dinner for the Tables of Content Dinners, entertaining his guests with a magician.

He is fueled by five or six cups of coffee a day, seems always in a hurry. "You need roller skates to keep up with him," says his executive assistant, Joan Dunlop. "It's actually maddening." She once told a reporter that her boss has "200 ideas a day"; these run the gamut, she says, "from sending flowers to the people he's had dinner with the night before to arranging a trip to Washington for funding to finding out when the mayor's birthday is." He personally initiates quite a few projects—lectures and events pegged to exhibitions (a new multimedia room will be ready by 1985), readings by and for writers working in the Frederick Lewis Allen Writers' Room, the upcoming drive to increase the library's endowment to $180 million. Says Heiskell, "He runs *me* ragged."

The new exhibitions are not organized, as in the past, by individual curators on a small scale but by a coordinator hired by Gregorian who creates big shows that draw from some or all of the collections. These and the lecture series, seminars, film and dance programs planned for the future are not designed solely as intellectual exercises. They are geared to draw attention to the library, to get people into the building: "If people consider this their home," Gregorian says, "they are not going to allow the roof to cave in on them."

AT THE SAME TIME, GREGORIAN is more than a glorified fundraiser, more than what Richard Salomon calls "a marvelous merchant" who could "sell anything to anybody." He is fond of quoting Machiavelli; the only notion of his that Gregorian finds "abhorrent," he says, is the political philosopher's contention that it is permissible to break alliances. But underneath his political savvy, he really and truly believes in Knowledge, in the new life of the library, "a noble and struggling institution," as a "meeting place," a "people's university," a "civic monument to learning." "My fellow educators..." he began his first speech to the library staff.

He is apt to wax fervent on the subject of learning; at times, listening to him is like listening to a college freshman drunk with the wonders of Western civilization. "The thing I cannot stand is ignorance," he says, and "Excuse me, but reading and sex are the only two private acts left." The library, he says in speech after speech, should be a temple of learning; he urges listeners to contribute to the library with the same spirit of "continuous and collective commitment" of people during the medieval period who contributed anonymously to the building of Gothic cathedrals. His least favorite word is "cynical."



Picaresque past: *Gregorian with his mother, who died when he was seven, in Beirut at nineteen, and as provost of the University of Pennsylvania.*

"It's so hackneyed," says Janis Somerville, his vice-provost at Penn, "but he really believes in community. He's truly searching for a mutuality—not a constituency, not 'I lead, you follow.'"

It is a giddily romantic vision, more than rhetoric for a man who once went to considerable trouble to have the remains of one of his heroes, Austrian writer Franz Werfel, flown from a Los Angeles grave back to Vienna. "I am not unrealistic," he says. "An idealist is someone who is steeped in reality and wants to improve it."

"For Vartan to function every day he's got to imbue what he does with significance," says Somerville. "He's redeeming his existence. In a very real way, he's taking this too large, too cynical, too institutionalized world and trying to redeem it right *now*.... He feels *responsible*." Gregorian's "public and private selves," says Ziff, "are seamless. You think he must go home and collapse. But he doesn't."

Gregorian has a charming gift for self-depreciation ("I did not ask to be spokesman for library!" "I don't believe in cult of personality!" he says, looking genuinely distressed. It is also painful for him to ask outright for money for the library—"If it were for me, I'd die!"). But he is possessed of what one friend calls a "humongous" ego, an almost ferocious need to be liked. He seems fond of reciting his honors and awards, and name-drops with some abandon (one friend says he is "dazzled" by New York society but "doesn't dote on it").

And yet there is an ingenuous, unaffected quality about him. Until recently, he rented his tuxedos; he does not use "Dr." before his name; when guests are offered sherry in his office they are given an inexpensive brand. "He has," says John Silber, "a debonair indifference to protocol." Although he is a fluent and colorful speaker, he is rather sweetly careless about dropping articles. "He's the only head of a major institution I've ever met," says Arthur Rosenblatt, ar-

Photograph, bottom right: Bruce Rosenblum.

student drunk with the wonders of Western civilization...”

chitectural consultant to the library, “who speaks without ‘the’s, ‘but’s, ‘an’s—you wonder where those little words are.”

He protects his private life zealously—reporters are not invited to his home and are discouraged from interviewing his wife or children (two sons are grown and out of the house; the youngest attends school in Manhattan). He is generally in the office by eight in the morning, works every Saturday, and took his first vacation from the library this summer, a two-week trip to Siena. He has a horror of “humiliating” people—“I hate to see people in their weak state”—and is, says Dan Biederman, who runs the nonprofit Bryant Park Restoration Corporation, “extremely gracious in meetings. He treats the lowest-ranking person the same way he treats the highest.” “He’s for real,” says Andrew Heiskell. “Us bloody Wasps aren’t used to it.”

THE LIBRARY SQUEAKED BY during the seventies, but just barely. During the late sixties, to cover rising costs, it began dipping into its endowment. It was further drained by inflation and by the city’s fiscal crisis. Branch-library hours were drastically reduced; some branches were open three days a week, and more than 350 branch jobs were lost through attrition and layoffs in three years. The Central Research Library’s weekly hours were cut from 87 to 46; on Thursdays it shut down completely.

Richard Couper, the first paid president of the library, managed to balance the budget by 1981, oversaw the automating of the card catalogue, secured the first consistent state funding for the library, initiated National Endowment for the Humanities grants, and opened the Schomburg Center. But hours and services were still reduced, branches were still operating at 43 percent below state standards, and big money was not coming in from the city. In 1980, an outside firm had conducted a study of the library showing that if it continued on its current track it would accumulate a $50-million deficit in five years—which, as Heiskell says, “would have put us out of business.”

Couper was cordial, pleasant, subdued, somewhat aloof. (“Let’s see, what *was* Couper like,” says one curator. “A worried man, with a lot to worry about. He had a hand in the dike, not just a finger.”) He did not take a great deal of interest in expanding the library’s audience, content to let the research library remain a scholarly institution; his reluctance to approach the city for funding, according to Richard Salomon, Heiskell’s predecessor as chairman, cost the library much-needed support. (Couper says that he was not hesitant, and points out that a letter of intent from Mayor Koch committing the city to a matching grant antedated Gregorian’s arrival. Salomon agrees that Couper contributed to this “tentative” first step toward getting help from the city, but he credits Gregorian with facilitating and enlarging the city’s donations.) Also, while there was a development office, fund-raising efforts stayed mostly low-key—direct-mail drives, quietly calling on foundations.

In 1980, Couper announced his resignation. Someone was now needed to turn the library around, a job akin, as Salomon puts it, “to turning the Leviathan around in the bathtub.” The library’s search committee went shopping for a new president.

GREGORIAN SAYS HIS HISTORY is “all disjointed” and “everything that has happened to me is a historical accident”—so much so that he cannot even congratulate himself for having fashioned his success. Still, he presents his past as a kind of romantic, picaresque tale, with himself as the soulful, spunky itinerant hero. It is not surprising that, given his rather astonishing history, the man possesses such a bounding faith in the future.

He was born in the Armenian quarter of the city of Tabriz, in northern Iran, the son of a middle-management worker for the Anglo-Iranian Oil Company. His mother died when he was seven; though he says he remembers her only dimly, friends say that he still feels her death as an acute loss. “She was beautiful,” he says one day in his office, producing an inexpensive scrapbook. On the first page is a picture portrait of a fair-skinned, attractive young woman. “This is she,” he says proudly, “without makeup.”

Below that picture is another, of his grandmother. She could have been painted by Millet: broad-faced, big, unsmiling, her head wrapped in a black scarf, a white lace shawl around her shoulders. The grandmother raised him and his younger sister, lived with them in his father’s house. Gregorian talks about her a lot, is fond of quoting her folk sayings and earthy aphorisms. “She was everything,” he says. “She taught me that everything is negotiable except your dignity.”

The family wasn’t poor but, like all of Iran, suffered economically during World War II. He remembers his grandmother standing on line for food from four until nine in the morning, “and if you were too late, forget it,” remembers “pretending you had eaten when you hadn’t eaten all day . . . drinking tea with raisin, pretending raisin is sugar.” But he did well in school, played soccer, clerked in a local library. When he had gone through the books in the library, an older woman let him borrow books from her private collection. He made his way through all of Victor Hugo; a few years later, intoxicated with “a feeling for the underdog,” he gave his coat to a poor man one Christmas.

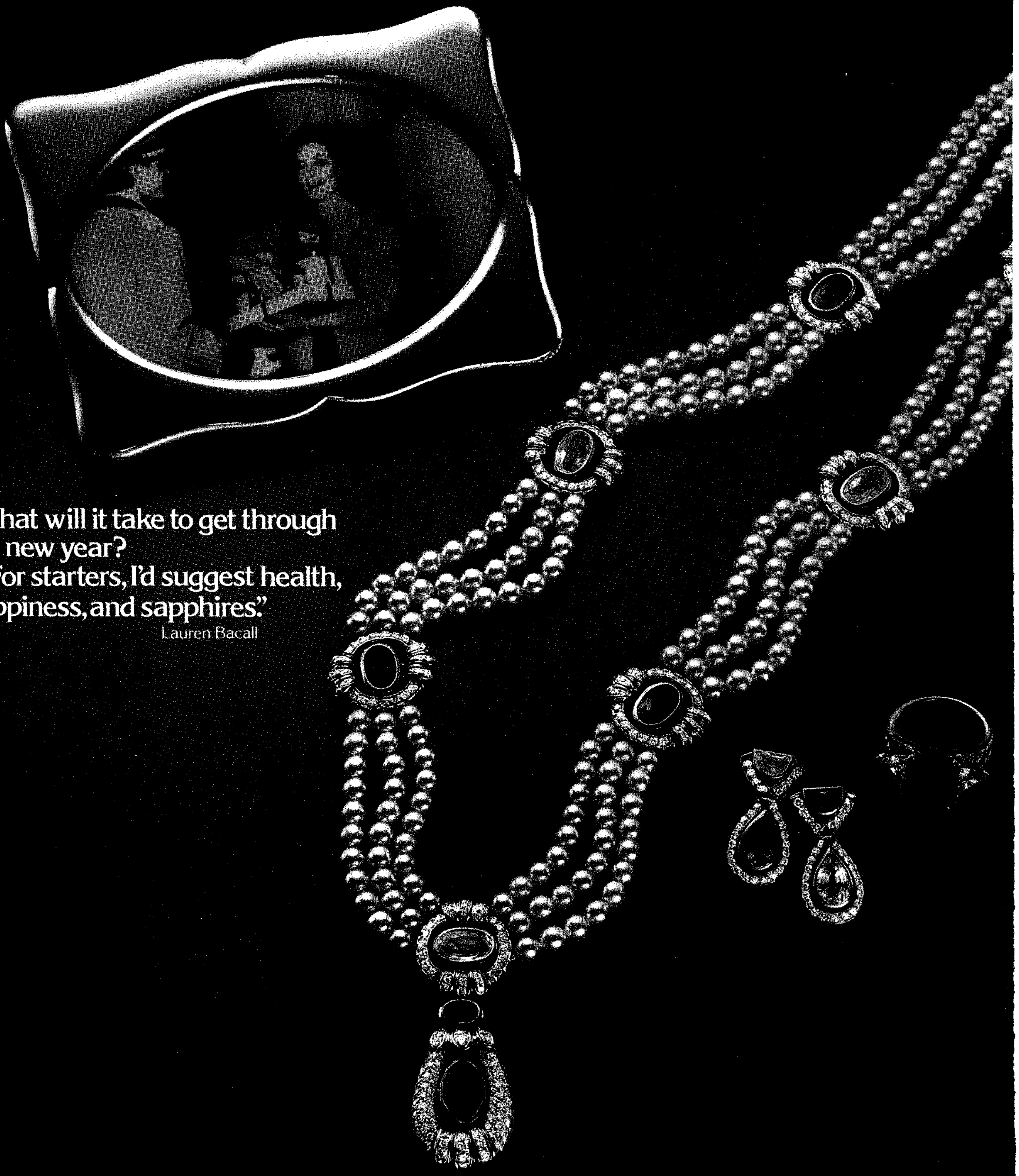
When his mother died, relatives told him that she had gone to America, says Gregorian; not surprisingly, he pictured the country as a paradise, an impression he elaborated on by spending a good deal of time at the movies. He saw Flash Gordon, Buck Rogers, *High Noon, Zorro,* decided that America was a country of “cowboys and technology” and was so pristinely clean that even ants had been banished. These movies, he says, were a good ten years old by the time they reached Tabriz, “so when I came to United States I got along with older people. I knew who Deanna Durbin was; no one knew who Deanna Durbin was. When I met Douglas Fairbanks Jr., I said, ‘Eww! I have won so many victories with you for so many years!’ ”

When he was fourteen, he had a stroke of luck. A French diplomat of Armenian extraction assigned to Tabriz was recovering from an illness at a friend’s home. Bored and restive, he taught Gregorian to play chess with him. “He beat me a hundred times, I beat him once or twice, but he thought I was smart. He told me to go to Beirut, to school.” The man gave him three letters of recommendation, one to the principal of the College Armenian.

He arrived in Beirut with $11, left his hotel promptly when he discovered he would have to pay his bill, and was informed by the head of the school that classes were taught in French, which he did not speak or read (“I was stupid! If I knew, I never would have gone!”). But he learned enough of the language in a year to be accepted formally; the rest of his school career was a triumph.

He stayed in Beirut a year after graduating, got a diploma in Armenian studies, worked as a reporter for several Armenian newspapers, then left in 1956 for Stanford (having won the College Armenian’s only scholarship to study abroad) to concentrate in English literature (he soon switched to history).

He thrived in academia, to the point of near-frenzy. He worked at five different campus jobs, won prizes for dancing, once shaved his head so that he



"What will it take to get through the new year?
For starters, I'd suggest health, happiness, and sapphires."
Lauren Bacall

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"...His failure to land the Penn presidency was a blow..."

would study more and go out less, and won an election for president of the foreign students' organization. As he tells it, he got every vote but two. His design for living was based on a remark Marlene Dietrich made during a radio interview. When asked what the most important thing in life was, the star replied, "Overcoming the routine in order to do the essential." "I needed two hours of sleep a night," he says. "What makes you tired is your mind, not your body! And when I slept, I dreamed!"

ONE AFTERNOON, A WOMAN stops by Gregorian's office. She is a friend from his college days; they have not seen each other in twenty years. What was Gregorian like then? she is asked. "He was just the way he is now," she says, smiling, "only more so. He was the power broker. He ran everything." He got his B.A. in two and a half years, then stayed at Stanford for his Ph.D. in history. While working as a teaching assistant, he met Claire Russell. They did not date—"a barbaric institution," he felt—but they did get engaged. They were married in 1959.

In the ensuing years, he taught at Stanford, San Francisco State, the University of Texas at Austin, Penn, one year in Beirut, and six months at U.C.L.A. And he has had a way of placing himself in the eye of the tornado wherever he has worked, a position he clearly relishes. At San Francisco, where he taught from '62 to '68, he seems to have been acquainted with every radical, every faction, on and off campus. He likes to tell the story about how the president of the university persuaded him to be faculty adviser to the Progressive Labor party by explaining that without an adviser the group could not have formal status as a campus organization. Gregorian felt that the group, every group, had a right to exist.

"So I would go to their meetings, and they would look at me and say, 'What are *you* doing here?' and I'd say, 'I am faculty adviser!' " At one class, radicals tried to force him to dismiss his students early; Gregorian outwitted them, and all of his students, many of them radicals themselves, stayed on his side, sitting in their seats until the period was over. The high point of his time there, he says, was a surprise farewell party for him thrown by his students. "Every faction—S.D.S., Progressive Labor, Communists, Zionists, Y.A.F., P.L.O.—declared a tacit truce for that one night." He was, he says, moved to tears.

At Texas, he has said, he helped write 90 percent of the resolutions against the administration. When John Silber, then dean of the College of Arts and Sciences, was fired in a move that had the support of few faculty members, Gregorian defended him. Silber remembers a meeting of faculty "toadies" voicing their criticism of him. Gregorian stood and said, "My grandmother told me, 'When the cow falls, all the butchers gather.' " Then the history professor resigned as director of the honors college in protest. (He taught at the school two more years.) "I wrote a one-line letter. I never thought about it. It was easy then. As you grow older," he says, smiling, "you rationalize."

If Texas was, to Gregorian, a righteous victory, his failure to land the presidency of the University of Pennsylvania was a bitter blow, perhaps the only one in his professional life. Friends say that he was crushed by it, that he carries the bruises still. After being at Penn for five years as teacher and dean of the faculty of arts and sciences, Gregorian was appointed provost of the university in 1978. In 1980, the university search committee began hunting for a president to replace Martin Meyerson, who had announced his retirement.

On campus, Gregorian was considered a favorite for the job: As dean, he had successfully consolidated several colleges along the lines of his holistic philosophy; as provost, it was commonly said, he could deny a budget request from anybody and have the person leave his office feeling as if he had gotten everything he had wanted; as a teacher, he was beloved.

"He built up allies everywhere," says a former editor of Penn's student newspaper. "He parlayed his charm and vision of what he wanted the campus to be—he really served as a cheerleader; he got people to feel proud of the university."

Days after the search committee first met, news leaked that Gregorian was being considered very seriously for the chancellorship of Berkeley. Gregorian says that as a young man he had pipedreamed about being chancellor of Berkeley. After a month of "agonizing" over the decision, he turned down the offer, implicitly announcing that he wanted the Penn job.

Six months later, Gregorian was one of three "inside" candidates, though the trustee-dominated committee had been voicing doubts about his fund-raising and administrative skills (too disorganized, they said); some feel their real concern was the possibility that Gregorian would be "too powerful" as president. "They probably were afraid of a hands-on, close-touch [approach]," says law professor Paul Bender, who was a member of the search committee and backed Gregorian. "That would have made him an enormously powerful figure. *He* would have been the university. One trustee said, 'You can't run a university the way you run a political ward.' "

Then Gregorian did something out of character. At his interview with the search committee, he asked to be allowed to make a "graceful exit" from the search if he was not a serious candidate. He launched into a speech (" 'Diatribe' would be an understatement," says a search-committee member), complained that even having to be interviewed like a stranger was an insult, asked if rumors that there were objections to his accent and non-Wasp background were true, and was difficult to calm.

The committee did not take the outburst well: Gregorian's name was not on the list of final candidates; he handed in his resignation as provost the day the university announced that Sheldon Hackney got the job. In spite of an unprecedented uproar on the part of students and faculty over Gregorian's rejection, the decision stuck.

He is very measured on the subject. "In Philadelphia, they confuse passion with flamboyance. In New York, they don't. I didn't fit in the mold. Form," he continues, "is very important. I never questioned the decision—I questioned the manner. I'm not entitled to anything but to be treated decently. This is a big thing for me."

WITHIN A FEW MONTHS OF *its* hunt, the library's search committee had whittled down its candidates to three or four; Gregorian was the final and unanimous choice. If there were any questions about his style or fund-raising abilities, they weren't dwelt on for long. "I hadn't any doubt," says Heiskell. "My reaction was 'We don't have to spend any more time looking at people.' We just lucked out."

Gregorian had misgivings. "He was in deep, prolonged doubt," says a friend. "He felt it might be a bureaucratic job, that he'd feel stultified; he was afraid he wouldn't be a suave man-about-town." Gregorian says that he had been offered positions at universities in the South and Midwest, had turned them down because he didn't want to move his family to another part of the country; the library appealed to him in large part because the family could stay on the East Coast. Janis Somerville feels that he may have also been attracted to the job because he would be responsible for fund-raising, one duty the Penn trustees had

"...The library and New York were alluring challenges..."

doubted he could do successfully. "He has," she says, "a delicious perverseness."

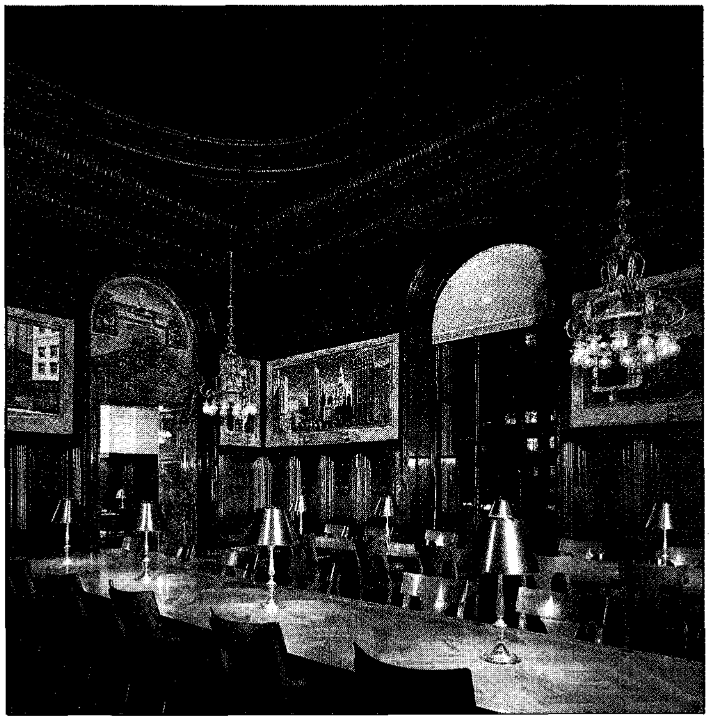
Probably more important, though, was a sense that both the library and New York were the big time, irresistible challenges. "Good friends told me to consider a New York institution," he says. "One of them told me, 'When you hit a home run, it must be in Shea Stadium.' "

"My plan for the first year was to make people conscious of the library; for the second, to reorganize the administration; for the third, to plan the future," Gregorian says, and he has stayed on schedule. He has made a calculated effort, in raising people's awareness of the library, not to let the library sound pathetically needy, to be upbeat. "More Pulitzer Prize winners have done research in the New York Public Library than in any other institution," he says. "Why should I apologize for this institution?" Judging from the inch-thick folder of clippings about him and the library, it has worked.

His fund-raising style has been bold. It was his idea to double the endowment, his idea to launch the sweeping restoration project, his idea, in keeping with his "forcefully defending" the library's right to funding, to inform city officials at a Board of Estimate meeting last year that the library would no longer beg for money but expect it. "I am glad my friend Bill Bennett is here," said Gregorian when the chairman of the N.E.H. came to the library to present the $2.1-million check, "and I thank him for his gesture." Only Gregorian, Bennett replied, "would call $2-million a gesture."

His administration is in place. There is a new, aggressive development team, headed by vice-president Gregory Long, who talks about "audience development" and "demystifying the library experience." There are new public-relations people, and new posts have been created: assistant to the president for architecture, real estate, and planning; assistant to the president for federal relations; vice-president for budget, planning, and operations.

Some people at the library chafe a bit at the newcomers, or at least at their sizable salaries; some curators, accustomed to the idea of mounting small shows on their own, are finding it difficult that they are expected to help out with new exhibitions to which they are only contributors. And some wonder why, when money is sorely needed for acquisition, conservation, and staffing—"the nuts and bolts," says a director—quite so much money is being spent exchanging the homely lighting fixtures in the main building for handsome ones or replacing the water fountains. "But unless we come up with a better way of establishing financial security," says Edward Di Roma, chief of the economic- and public-affairs division, "we shouldn't knock the present approach."



Expensive look: *The renovated Periodical Room.*

Gregorian defends the restoration project by pointing out that much of what is under way, such as repairing the library's leaky roof and gutters and the $13 million earmarked by the city for temperature and humidity controls, is intended not only to beautify the library but to maintain it. He also points out that some of the more glamorous restoration projects, such as the Gottesman gallery and the renovation of the DeWitt Wallace Periodical Room, are funded with donations that have been slotted for a particular project and can be used for no other. Still, about 27 percent of the money spent on the entire project will be for cosmetic work for the landmark building—cleaning the façade and hallways, for example—and Gregorian does not deny it. "People think that because the library caters to every segment of the society it should look like a subway. I will not allow it." As for Bryant Park, he says "it has been the graveyard of all the reformers. It should not be a 450-foot urinal."

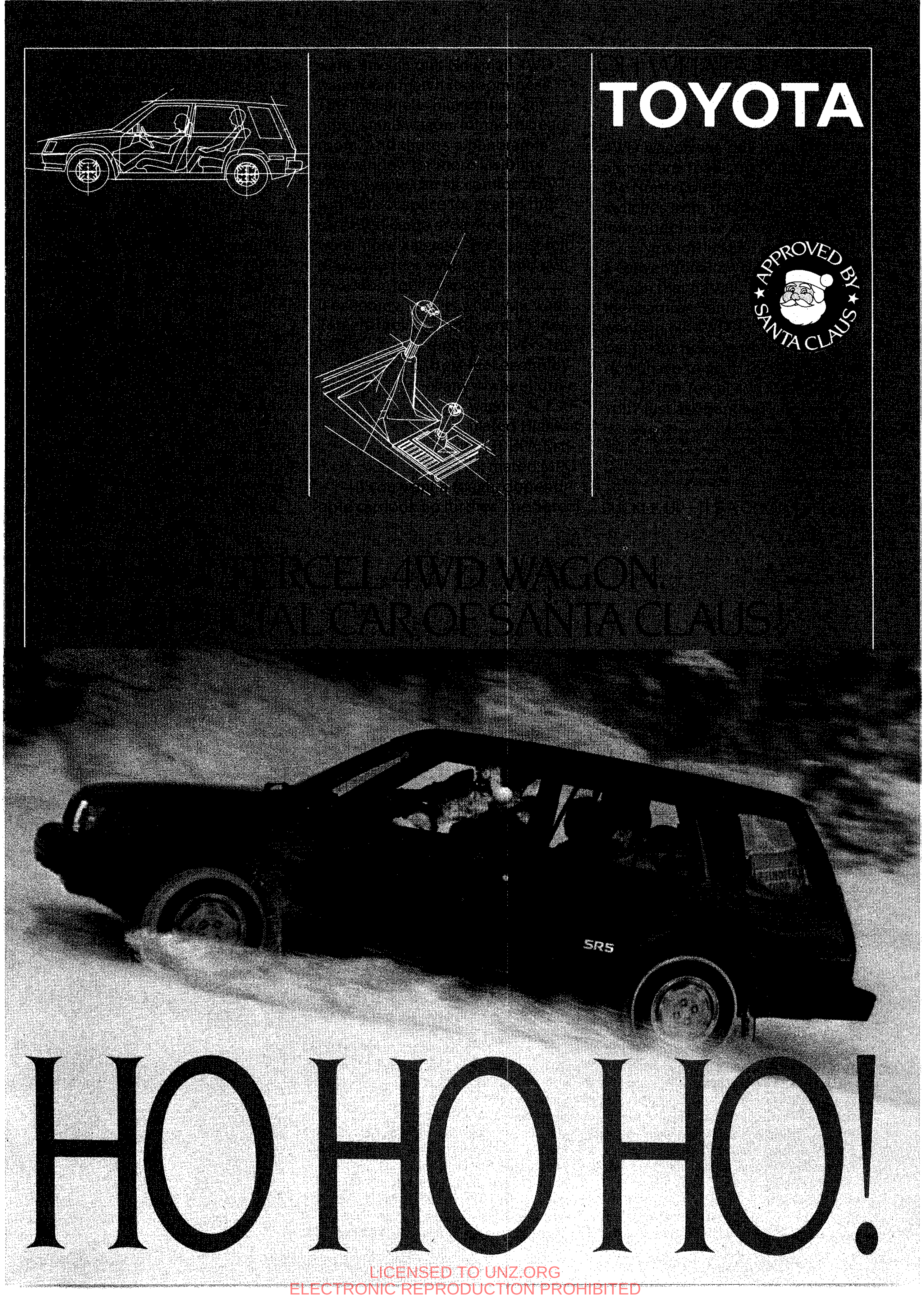
There are also some staff members who hint that Gregorian is a bit scattered. "He's not a modern manager," says one. "He doesn't prioritize. . . . He makes these whirlwind tours through the halls; he wants everyone to know him, but he's fairly isolated. He has to be." Gregorian does what he can: Lola Szladits says that he is the only library president who has ever stopped by her office on a Saturday afternoon, curious about the weekend hours she spends putting together her exhibitions, and that he once bestowed on her staff a big box of baklava. It was Gregorian's idea that the library throw a Christmas party for staff, trustees, friends of the library. "Thirty-two hundred people work at the library," he says, looking almost woebegone. "As I go to bed I think of the welfare of all of them."

CLAIRE GREGORIAN is handsome, gray-haired ("I never noticed she was gray; I thought she was still blond," says her husband) and, say friends, independent. She is, says Somerville, "his best critic. He has enough admiration; she isn't going to feed that unduly." "They're a delightful family," says a friend from Penn. "He loves the kids, and the kids love him."

He misses teaching, misses the "cocoon" of the classroom, the safe playground of ideas ("Freshmen—they are the most joyous to teach"). And he has no time to work on his big book, a case study of Armenia showing "the evolution of one national culture in the Soviet Union" that he says he has been working on for twenty years. "I thought when I took this job I could do it in my spare time," he says, and laughs.

He will not say how long he sees himself staying at the library, of course. "In 1956, if someone had asked me if I were going to stay in the United States, marry an Anglo-Saxon, become first dean of arts and sciences at Penn, I would have said he was insane," he says. "I never had a plan. The only plan I had, the chancellorship of Berkeley, I blew." But Bill Ziff feels that Gregorian "will never be fully himself until he's the president of a great university. Some university will want him. I think he has a feeling of destiny about that." ■

Photograph by Peter Mauss/ ESTO.



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ALL-AMERICAN

By Seymour Britchky

Regional specialties have inspired a new look in Manhattan menus. A guide to going native:

America rises and discovers itself—anyway, its own cooking. Restaurants offering regional American food, or what purports to be that, are proliferating more rapidly than crime. By the time you read this, others will have perpetrated themselves, or warned of their imminence. Here are some new ones and a couple of old ones—including the Coach House, which is only marginally American but which for years was thought of as New York's really native place.

TEXARKANA

The principal ornament behind the bar in the low-ceilinged barroom up front is the sun-bleached skull of a steer, the kind of thing you hardly glance at when you are hot-footing it across the desert, a posse at your heels. At the back of the dining room, the carcass of a suckling pig is turning slowly on a spit, over glowing coals. Big cacti in terra-cotta pots stand here and there, as do what appear to be hunks of driftwood that you are meant to take as sculptures. In this parched setting, you may want cold wine with your barbecue. If so, it will be kept on ice in an iron pail.

The Great Southwest is the theme, and, perhaps mindful of the entertainments early prospectors banked on if ever they made it to the next town, your hostess, a sultry soubrette in maroon lipstick, is costumed so that her principal article of modesty is the hair that tumbles down around that part of her up to which her garments barely reach. When things are slow, she drifts over to the bar, where a gentleman friend lights her cigarette.

A cloudless sky, a blazing sun, and a bleached all outdoors presumably are the inspiration for Texarkana. Nevertheless, the place is pink and softly lit. You will never, however, mistake it for a boudoir. First of all, it gets a fairly boisterous crowd. And besides, there is hot sauce on all the tables. The dining room is a couple of stories high, with a narrow mezzanine—with tables—halfway up on three sides. Avoid that upstairs, in the straits of which you may well feel entrapped. Four-bladed fans hang from the beamed ceiling. White linen is spread on the tables. And the food, if not invariably successful, is always assertive.

Take, for example, these pickled shrimp, which are sour and crunchy—you eat them with strong horseradish. Or take this crawfish pie, the sweet-tasting meat of the tiny crustaceans mingled with scallions and served immersed in a homey brown gravy within a good, dark pastry shell. The barbecued pork comes as a deep cup of shredded meat in a clove-flavored and not very hot-spiced barbecue sauce. You are meant to wrap some of the meat and

Chow down: *The nation's cooks hav*

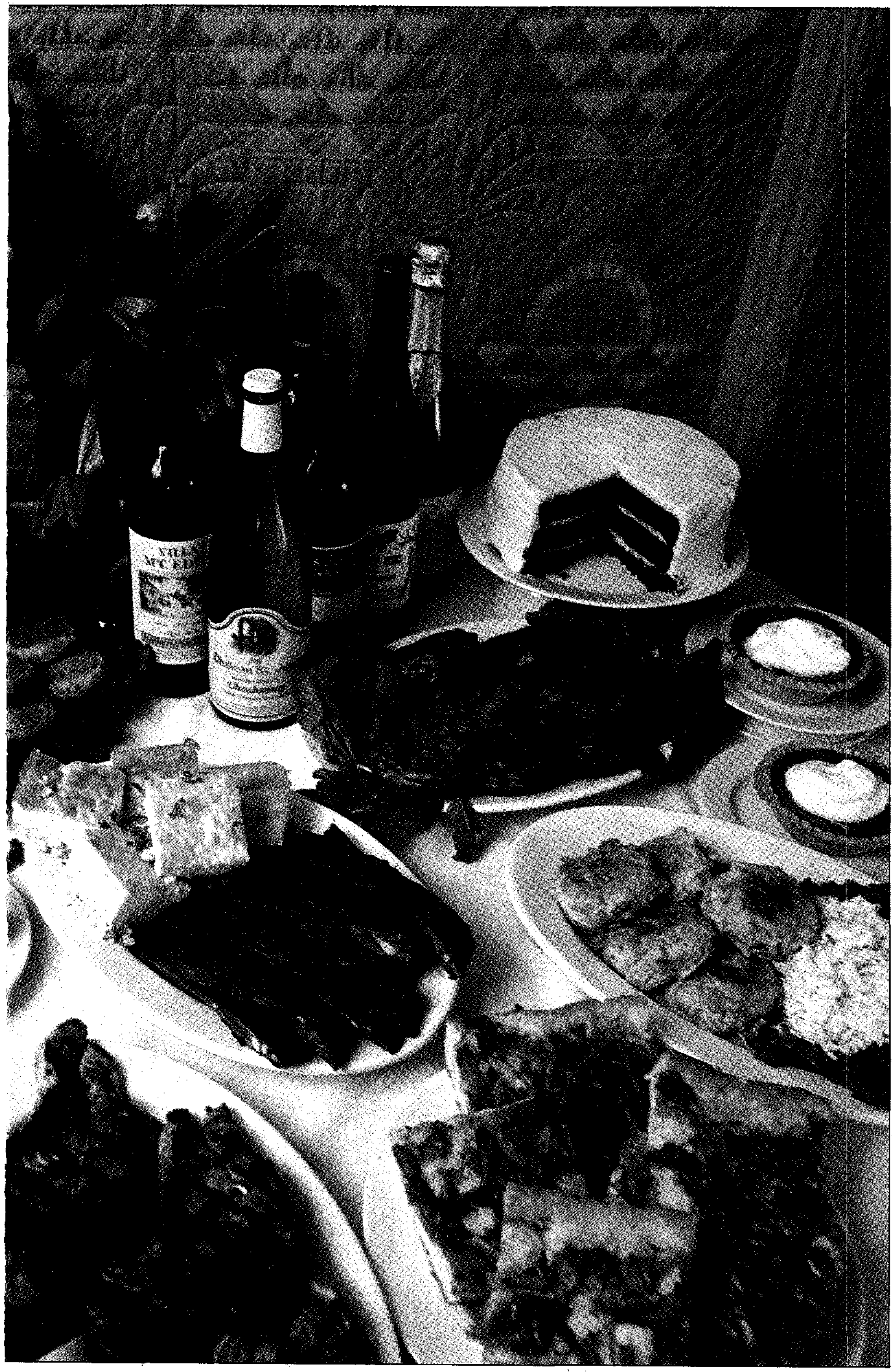
Photographed by Ted Hardin.

sauce in leaves of iceberg lettuce, after adding crème fraîche according to your taste. The plan comes undone when the perforated lettuce starts to leak, and in this setting that crème fraîche adds nothing but a touch of *français*. (*Après,* you are not offered a finger bowl.)

Texarkana supplements its regular menu with a listing of eighteen additional dishes, of which around a dozen available each evening are circled. One of these is "stolen blackened fish," a New Orleans dish that is appearing on lots of new menus around town. The fish is coated with a collection of herbs and spices and seared in a pan. Texarkana makes it with different fish at different times, and has sent out a good version made with sea trout, in which the relative pallidness of that particular swimmer is rendered beside the point by its deep-brown crust, which is spicy-hot and fragrant of oregano. When the fish of the day is offered with Louisiana crab sauce, the fillets are lightly floured, sautéed until browned, and spread with the thick sauce, which is of vivid crab flavor, spicy, and a bit sweetened by the strands of red and green pepper. Some of the town's best crab cakes are made here. If you have come to loathe crab cakes after trying Baltimore's best, be advised that these are styled "La Louisiana," are light, creamy, and of clear crabmeat flavor within their rugged crusts, and are served with that good tartar sauce and with a sharp red-peppered mayonnaise.

The place deep-fries chicken very nicely. You may have it as fried chicken, or as fried-chicken *salad,* in which the hot chunks of boned and crisped meat are mingled not only with the items mentioned on the menu (watercress, mushrooms, slivers of strong fresh onion) but with small slices of cool pineapple too—an odd but good dish on which the optional honey-mustard dressing makes more sense than the alternative vinaigrette. Texarkana makes good food of a not particularly tasty duck. The slab of breast, which is almost devoid of the fat that is much of duck flavor, is virtually buried under a sauce that is little more than fiery jalapeño peppers—you may cool the dish by use of the slightly fruity barbecue sauce that comes with it. The barbecued squab is the entire bird sans skeleton, and this, too, reveals little of its own flavor. But it is so handsomely charred and yet juicy, and its barbecue sauce is so exactly right with it, and the accompanying "dirty rice" is such a diverting well-seasoned collage, with its vegetables and bits of meat, that the dish disarms you. For plain abundance, you are directed to the barbecued venison chop, a section of meat the size of a tenpin. Its vast surface crackles of its charring, and the meat within is velvety but retains much of its fibrousness and vaguely sweet flavor. The barbecue sauce is fine with this game, so you do not have to take seriously the so-called Burgundy jelly served with it—if you have always hated mint jelly with lamb, here is a good second outlet for your displeasure. Then there is the pig, the trussed-up little fellow basking over the coals. If you want an order of suckling, reserve it when you reserve your table, though sometimes portions are still available when you arrive. If you have had suckling pig before, know that Texarkana's are not the smallest ones and that the meat is less fatty than baby pig often is. You are served a copious amount, and it is moist and tender but low on flavor—mainly because it comes from a pig that is of that awkward in-between age, when it has little baby fat but is still immature. With it you get some pigskin as well—the slight mottling on the surface will be familiar to you if you have ever played football. But this skin has not been tanned, it is brittle, almost hard, shiny on one side and fat-coated on the other—it is the kind of thing you will be eager to share with your friends. You also get a corn-bread-and-jalapeño dressing, a hot and fluffy mound of buttered grain threaded with the hot peppers and sautéed onions.

Ice cream is made on the premises, and peach is one of the flavors—the style here is restraint with respect to creami-



roduced many treats, from chitlins to chocolate cake. This spread is from Carolina.

ness and sugar, assertiveness with respect to the flavor of fresh fruit. The sweet-spiced plum pie is tangy, the plum skins providing a nice bit of resilient texture to the pulp of the fruit and the flaky pastry. There is a similar thrill in the good blackberry pie—the seeds of the fruit stick in your teeth. The fairly standard pecan pie gains a kind of dark sweetness from its admixture of rum.

Beer is good with much of this food, and brands from Texas and Mexico are served in the Texas manner—at the temperature of ice, in glasses kept in a freezer, which is just the thing if you are thirsty, love your alcohol, and hate the taste of beer. You will be able to find a good bottle of wine for around $12, plenty more at higher prices. Three courses and coffee will come to around $25, plus tax and tip.

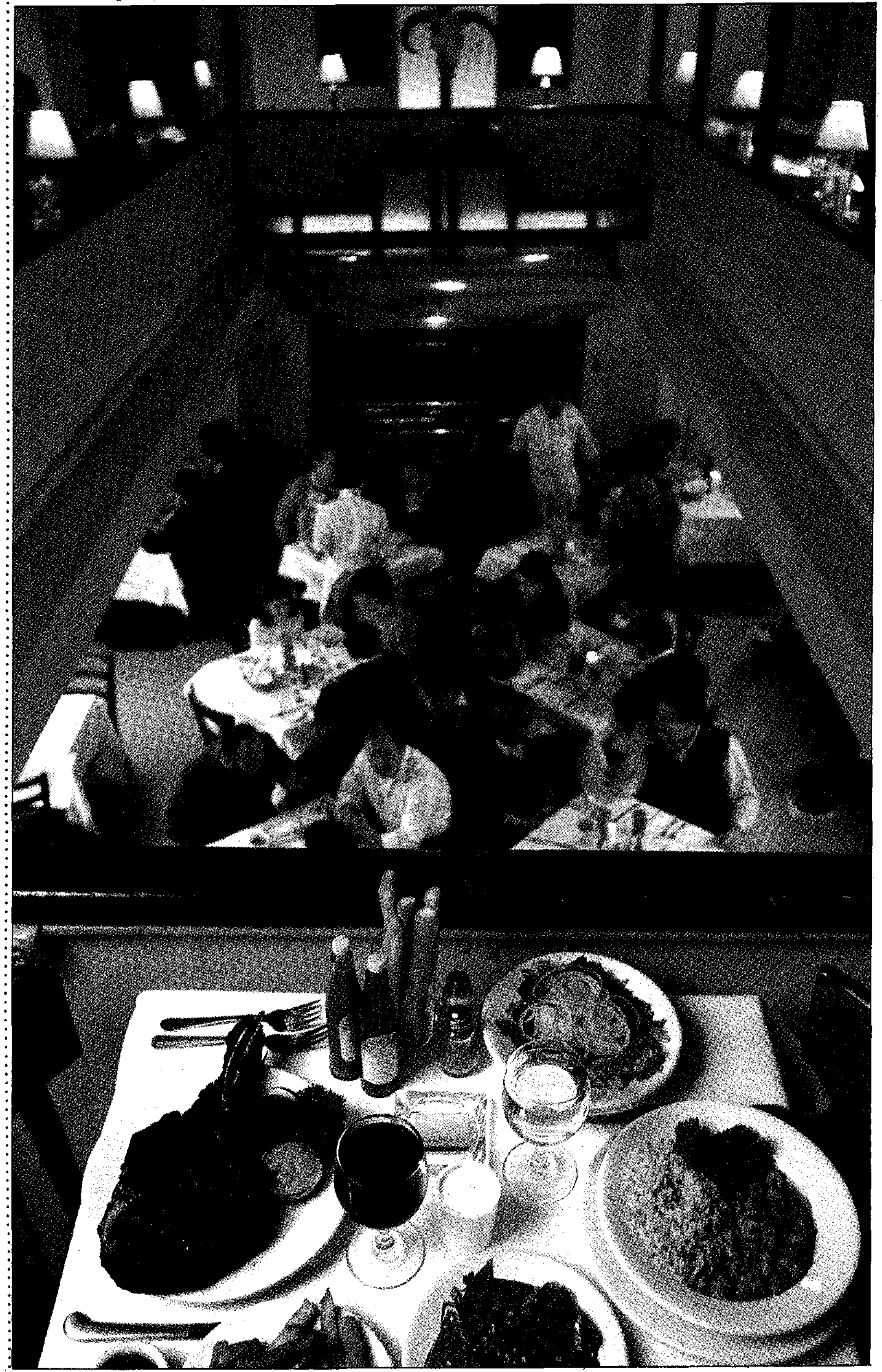
Texarkana, 64 West 10th Street (254-5800). Open Mondays 6 p.m. to midnight, Tuesday through Saturday till 4 a.m., Sundays noon to 4 p.m. and 6 p.m. to midnight. American Express (A.E.).

AMERICAN HARVEST

"WELCOME ONCE again to the American Harvest, at the Vista International Hotel," intones the red-jacketed stripling who, having paralyzed you once before with his airwaves-announcer delivery and brightly smiling but disembodied politesse, takes it that now you are all old friends. He segues into a speech about the foodstuffs American Harvest is "celebrating" this month, and you have not the cruelty to point out to him the inaptness of his language here in this semi-deserted and therefore slightly depressing dining room. The misfortune of this place is that it is situated in a hotel connected to the World Trade Center. The tourists sleep in the hotel but prefer to eat in the renowned Windows on the World, next door and upstairs. (These circumstances make some of the palaver on the printed menu seem particularly ill-chosen. One paean goes, "Overhead Canadian geese are flying south—a sure sign cooler weather is on the way," and you figure that some of this restaurant's missing patrons read the word and went up to Windows to watch the migration.) Which is too bad, for the Harvest, despite any number of pretensions, is the superior restaurant. Not that the cooking here is anything that will ever get you to pause, stare, and wonder; rather that, under the laid-on-thick, full-color, boosterly nationalism, there is food here that is of a character that is persuasively American. And if such menu nonsense as "Colorado Lamb Chops," "Russell Farm Leeks," and "Kalamazoo Celery Sauce" still make it difficult for you to take the Harvest seriously, just be prepared to giggle your way through a good dinner.

As much as it extols the country's bounty, the American Harvest solemnizes the American living room. The three big dining areas are lofty, all coordinated sofas and armchairs, carpeting and draperies, with walls of warm wood paneling. The theme is not only America but also Tradition, so there is a quilt on one wall, and elsewhere, in display cases, museum examples of other native handicrafts—furniture, dolls, baskets, and the like. But, for all its national pride, nothing about the place is as endearingly American as its old-world borrowings. That red-coated captain tells you about "spesh-ee-al-ee-tays," explains that the "table-a-doat" is "pre-fix."

Every month the menu changes, presumably to reflect the season, so you will not always find what you read about. In October, Oregon salmon are apparently ripe for the marinating, and if the dill-flavored marinade and the mustard sauce that come with the dish are both a little sugary, the suppleness and fresh sweet-water flavor of the fish cannot be undone. Raw bay scallops are marinated, too, in lime juice that is sharp and fragrant with hot spice and fresh coriander—the rich little morsels arrive strewn with slivers of red onion and avocado. The big oyster dish consists of a pair of raw ones and three more pairs—oysters



Texarkana: *Suckling pig and some of the best crab cakes in town are served here.*

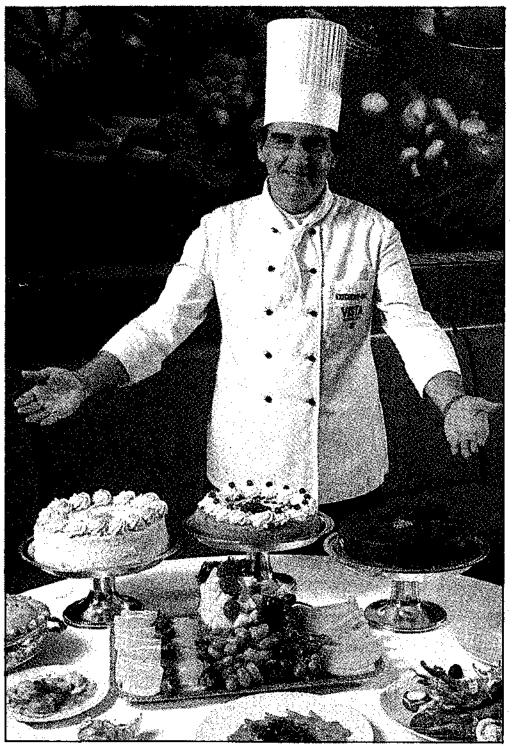
American Harvest's Caesar salad is impeccable.

Rockefeller, deviled oysters, and oysters Virginia. They are all fine, served respectively in hot, crusted spinach; seasoned and wrapped in bacon; and lightly breaded and flavored with mustard. Much is made of the Caesar salad, the entire preparation carried out on a stand beside your table, under your very gaze. This is a spectacular version of the familiar dish, composed of impeccable fresh, crisp romaine lettuce and crunchy croutons in a dressing that is sticky with egg yolk, sharpened with anchovy. Naturally, the ham is Smithfield, and to the strong, salty slices of fibrous pink meat you add ripe fruit and melon from a proffered tray of six or seven varieties. Sometimes the house prepares what it calls "seafood in cabbage leaf," hot, sweet logs of tender, coarse-ground fish and shellfish, served under chunks of fresh crabmeat and moistened with a light, buttery sauce that is dotted with chives.

The broiled salmon is so light it is almost fluffy, and its garnish of stewed peaches and its mildly orange-flavored sauce are surprisingly natural with the fish. When the veal is a sautéed veal chop with kidneys, you discover that a bit of the organ meat is like an odd zest to the gentle veal. There is garlic and thyme in the buttery sauce. And when veal is served as a fricassee, the big mound of stew in its creamy sauce is under strands of crisp cucumber—but the meat is not without gristle. The "Trailblazer's Lamb" is a big slab of charcoal-broiled red meat, rather toughened by its overcooking, surmounted by circles of fried onion and moistened by a good dark broth that is largely the blood of the meat—it does not rescue the dish.

John Cage has written of an incident that occurred when Virgil Thomson was driving cross-country with a friend. When they came to Kansas, Thomson fervently urged his companion to race right through the state without pause. The man grew hungry, however, stopped at a diner, and, once inside, saw something on the counter and asked the waitress what it was. "Peanut-butter pie," said she. Said Thomson, "You see what I mean?" American Harvest, apparently unfamiliar with the wisdom of Virgil Thomson, has served something called peanut-butter chiffon pie. It calls to mind not only this tale but also the symptoms of lockjaw. Yet the Harvest has also turned out a lovely peach pie on a flaky pastry; firm poached peaches in an intensely sweet-spiced syrup; a hot apple-and-strawberry cobbler served under a crumbly shortbread pastry; and a so-called apple pound cake that is more like a nut cake threaded with slivers of apple—it is surfaced with a sweet, sticky caramel that will restore the ache to your tired teeth. The brownies are good—light, nutted, powdery on top.

There are plenty of American wines on the list at $15 to $20. Fixed-price dinners are $30 or a little more, depending on the main course you choose. You may spend $10 more than that if you select the fanciest items on the à la carte side of the menu. Add tax and tip.



American Harvest: *Chef Walter Plendner.*

American Harvest, 3 World Trade Center (938-9100). Lunch, Monday through Friday noon to 2:30 p.m.; dinner, Monday through Saturday 6 to 10 p.m. A.E., Carte Blanche (C.B.), Diners Club (D.C.), MasterCard (M.C.), Visa (V.).

CAROLINA

THE PRESENCE ON THE LOCAL scene of more and more restaurants serving more and more American food, with more and more people eating at them, does not in itself constitute a trend. A trend is not just when more and more people are doing it. A trend is when the more and more people who are doing it are, more and more, the people who, by doing it, make other people do it, too. Carolina is where Tom Hoving has been seen to do it. Also Nora Ephron. Even Sam Cohn—who used not to do it at Wally's—now does it here. Some things, however, never change. After dinner, Sam still cleans his teeth with a matchbook cover.

Sam's all-American repair could be any kind of place. The installers of this place at this address moved into freshly abandoned quarters, and they kept what they found—that certain combination of the rough-hewn and the posh that, for a while there, was the favored look of new New York spots. The front room's soft light illuminates slick, glossy walls of pale gray, within which the tables are set with pale-pink linen. But overhead the beams that stripe the ceiling are coarse and splintery, and you walk on a plain wood floor. The curved bar comes from Paris and sports a well-burnished zinc top. But it is the back dining room that the public has come to prefer, and to reach it you proceed through a narrow tiled passageway, a windowed wall of which reveals the kitchen—and its staff at their labors. Surely the word "glitz" was in mind when this room was executed. It is small, and the tables form a tight square before the taupe-colored suede banquette with which it is rimmed. The four walls are solidly mirrored up to the skylight ceiling. At the center of the room, under the skylight, a single potted palm stands on the carpeted floor. The mirrors all around reflect and re-reflect the scene, which recedes from you to infinity. The candles become a thousand glittering lights. The couple of dozen diners become a throng. Even the sounds of the room are reflected by the glass, so the cheerful crowd makes a din.

What cheers them is a cup (or bowl) of the house chili, an earthy, spiced stew, thick with little chunks of beef and, in the Texas manner, devoid of beans. The barbecue on lettuce is a big mound of firm but tender sliced meat, mildly spiced by the thick barbecue sauce with which it is coated, served on cool leaves of iceberg, and garnished with a single great circle cut from a red pepper. Carolina offers what it calls "hot smoked sweet sausage," and this is a pleasantly vulgar-tasting, coarsely peppered and abundantly fatted forcemeat, garnished with sautéed green and red peppers and onions, and served with barbecue sauce.

Though much of the food here has a convincingly American character—that is to say, if no backwoodsman ever ate it, he should have—some of the dishes are merely influenced by the influence, which, of course, is not to say they are not yummy. The cool fillet of beef, for example—thin slices of rosy roasted

Carolina hot-smokes pork—rich and sweet.

beef, their edges crisp—is very nice, with its sprinkling of capers and strands of red onion and strong, tart mustard-and-caper sauce. The green-chili soufflé, for another example, is a well-risen, handsomely brown-topped production; the mousse that is its insides is light, glistening with butter, and spicy; and the ramekin in which it is baked and served is lined with hot little green peppers. And then there is the Carolina pizza (named, one supposes, for the restaurant rather than the bi-state region), in which the base of hot, pully, fairly loud cheese is spread with peppers and onions.

In the kitchen there is a wood fire, over which are cooked regular menu items as well as daily specials: a salmon steak, utterly fresh, juicy and flaky, gloriously charred, and served with a sparkling tartar sauce—but somehow, good as this fish is, you are disappointed that it has picked up so little flavor from the fire; what are called "red pepper shrimp," crunchy seafood, deeply flavored by the spice but marred by a touch of iodine; your basic shell steak—it takes well to this fire, which imparts a delicately crackling blackened surface to the beef while drying it not at all. Another section of the menu is headed "Hot Smoke," which a footnote more or less explains as, to paraphrase, meat cooked in a pit by scented wood smoke, the temperature never allowed to rise above 200 degrees, for as long as twenty hours. Ribs get this treatment, and they are tender, very meaty, and come with a red sauce the pungency of which is of flavor, not just strength. And breast of chicken gets the treatment, yielding white meat that is powerfully smoky, moist, livened by its charred surface. Sometimes the house hot-smokes pork—the resulting meat is rich and delicate, only slightly smoky, exhibiting mainly the sweet taste of the pork itself.

Here you get genuine strawberry shortcake, a hillock of biscuits, ripe berries, an abundance of whipped cream, and a sweet and tangy berry syrup. Something given as vanilla cream with black-currant sauce is a great, craggy mound of vanilla mousse in a pool of the intense sauce. The apple crisp is a cinnamoned, sugar-crumbed thing of crisp cooked fruit, much like a pie without a crust, and the mud cake is a chocolate cake of a nice coarseness—both are served with good whipped cream.

All the still table wines are American, and you will be able to find a good bottle at around $12. Three courses and coffee will average $24, plus tax and tip.

Carolina, 355 West 46th Street (245-0058). Lunch, Monday through Friday noon to 3 p.m.; dinner, Monday through Saturday 6 p.m. to midnight, Sundays 5 to 11 p.m. M.C., V.

THE COACH HOUSE

NOTHING ABOUT THIS RESTAURANT is as remarkable as its reputation. To find something similar, you must go to the great books, the ones nobody reads. Wander through the place of an evening, consider those present, and you will understand at once why this reliquary of Institutional Cuisine, though open to the public, remains almost exempt from any threat of ordinary human assessment. The restaurant is attended principally by the very folks who, in the ritualistic course of their lives, sit through Philharmonic concerts, church sermons, political eulogies, and commencement addresses in states of blank, contented reverence. They do not attend for the message, of course, but for the occasion. And they come to the Coach House for the occasion. They would no more judge this place than they would their own goodness, for the Coach House is truly loved. But it is not loved in the way that, say, a lover is loved. Rather, it is loved forever and unquestioningly, like money.

Carolina: *A glitzy back room and wood-smoked foods attract lively crowds.*

You arrive to a sign outside. RESERVATIONS ONLY, JACKET AND TIE REQUIRED. This is presumably meant to keep the riffraff out, for Mr. Leon Lianides himself, the proprietor, has been seen seated with the uncravated. As to the reservation "requirement," if you look like you can pay your way, and there is a table, it is yours. You enter to Lianides, a grim presence, who receives you more or less the way the warden receives the recidivist. He looks you up in his book, waves you on your way. Next step is a large lady whose job it is to decide the kind of table you deserve—she transfers you to an escort, to whom she has whispered instructions. He leads you to a table for two that would be fine for sandwiches and coffee but that seems skimpy when you are about to drop $100. You ask for something larger, point out a large, untenanted table that is just like those occupied by other couples. No dice. You settle for a table upstairs, in the so-called Hayloft (Siberia), where a table for two is of human proportions. Later, you walk downstairs to see what has become of the table you wanted. It is occupied by two gentlemen only, fellows of more apparent substance than yourself, while what you rejected remains in disuse.

Actually, the upstairs is the more commodious of this restaurant's two dining rooms. The tables have space between them, and the traffic is light. The brown walls are hung with painterly paintings, the ceiling is beamed, and the great, airy, long-limbed chandeliers hang low, within reach of a tall man's antennae. Similar ceiling fixtures illuminate the lower level, a considerably larger high-ceilinged room that glows with the Colonial *Gemütlichkeit* that, to the enduring contentment of Coach House partisans, sets the place apart from the trendy and/or funky and/or foreign restaurants that are

99 percent of this ostensibly American one's local competition. This room glitters with a kind of year-round holiday festiveness, which is the sum of its wood paneling and exposed bricks, beamed ceiling and red carpeting, hunting scenes and still lifes all about in handsome frames. The table linen is pink, and it is set with fresh flowers and cherry-colored napkins.

If you are given a table upstairs, you may very well get seated and nothing else. After a while you must seek out the help—you find them around the corner, arms folded, chatting. Sometimes the house offers one or two special dishes of the day—if you do not ask about them, you may not find out about them. Order a bottle of California Chardonnay (from among the many on the list) and your captain upstairs does not listen to your order, but returns with three or four Chardonnays and word that "these are the ones we have." Downstairs the courtesies are better observed, but in either location the waiters tend to be bizarrely matched to their responsibilities. There are a couple who understand English no better than they speak it, and one who chews gum (or something) throughout dinner, demands your order in the manner of a district attorney, and carries his hands in the position of the forepaws of a dog walking on his hind legs.

Which is not to say that you cannot eat well here. There are the raw oysters, for example, which are opened to order, are cool, sweet, and briny, and come with a standard cocktail sauce. But the smoked turkey seems to have been frozen (or close to it) and thawed, for the pink slices are not so much moist as wet, their smoky flavor is vague, their garnish of horseradish and cream the only life of the dish. Of the hot appetizers the shrimp are the clear winner. You get five big ones in a pool of dark, rich sauce, the former crunchy and of vivid—albeit iodine-tinged—flavor, the latter dominated by good mustard. For years the Coach House has offered its special baked-clam appetizer for two, and during all that time it has never mastered the knack of heating clams without toughening them. Moreover, though these are good, fresh littlenecks, their buttery, heavily seasoned herb sauce is too indelicate for their gentle flavor. Among edible snails there are big, plump, tender ones, and there are little leathery ones. Here you get both kinds in a very green so-called garlic butter that would not sully a baby's breath. These days the famous black-bean soup is the best it has ever been—thick, winy, sharply seasoned, dotted with chopped egg, a slice of parsleyed lemon on top.

You are shown the whole roasted bass (for two), and then it is boned and served to you not in its promised dill sauce but in butter and lemon, with chopped dill

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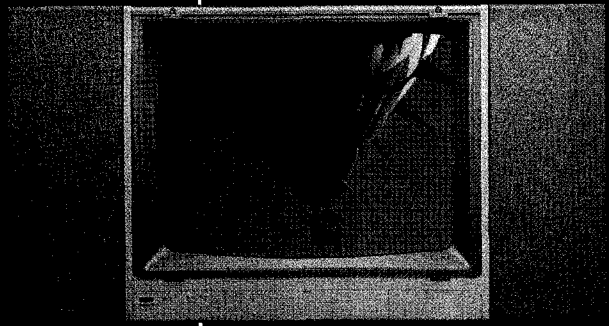

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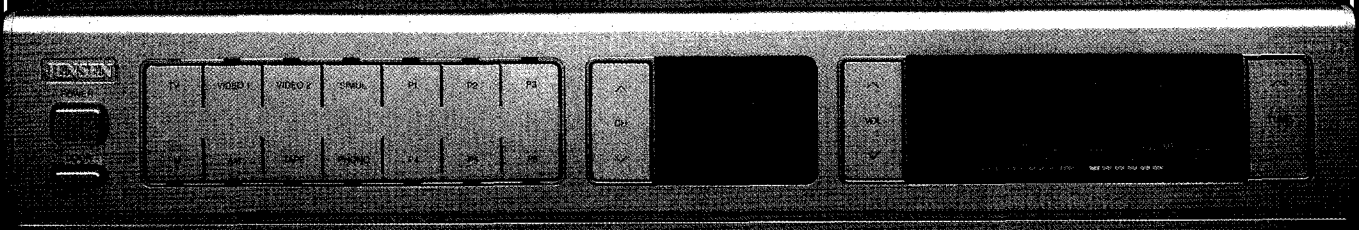

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and parsley strewn over the fish—this is perfectly good food, fresh and not overcooked, but not what the menu leads you to expect. The house sautés big lumps of crabmeat with strands of ham and serves them in lemon and butter—the seafood is first-rate stuff, fresh and sweet, but these days the ham is coarse and salty, so the subtle interplay of the two principal ingredients is lost. The presence of chicken pie on this establishment's menu accounts in part for its reputation for being American. This dish is precisely the chicken in glue you remember from your high-school cafeteria, here served over a shingle of tasteless baked dough. The mignonnettes of veal have the dead flavor of something warmed over; they are served with mushrooms that also seem reheated, and with mealy chestnuts. Sometimes the rack of lamb is fine—simple, tender, juicy, accurately prepared, of good flavor. But not infrequently it reaches you incinerated, its exterior like the surface of a marshmallow left too long in the fire. The roast beef gets a place of honor in a box near the center of the menu—the slab of meat is thick, pink, picturesque, has everything but beefiness. The sirloin steak, because it is not well seared, loses much of its blood-juiciness even when cooked only to medium-rare. With these treats the restaurant serves good potatoes (baked, sautéed), or carrots so overcooked that a sharp glance turns them to purée, or spinach so plain it seems naked—eating it is much like eating grass.

The Coach House has served Stilton that is not only ripe but senile, having deteriorated into a loud, brown paste. But the chocolate cake—a rich mousse between crusts that are almost black—has a good, intense chocolate flavor. The hot-fudge ice-cream cake is lightly lemoned sponge cake, deeply flavored vanilla ice cream, and warm, thick chocolate fudge—a good adult sundae, which is not to carp. What is called the chef's custard is a kind of bread pudding with a bright raspberry sauce. The apple tart is prettily golden brown and conventionally sweet-spiced—the apples, however, are mushy. The dacquoise—nutted layers of meringue and mocha cream—is good when you get it fresh. But if you come just once, the dessert to have is the pecan pie, the only distinctively American dish the house turns out in an exceptional version: lots of nuts, and the brown-sugar filler has the wonderful complexity of aged, fruity mincemeat. The pie is served with superb whipped cream.

You have to look out for yourself at the Coach House. Order, say, oysters, roast beef with a baked potato, and—at the end of your dinner—chocolate cake and you may pay $37. You could have paid $29, but when the waiter asks if you would like spinach or carrots with your roast beef, you are being lured over to the more expensive, dinner side of the menu, and you drop $8 for a dreary vegetable. Restaurants with both à la carte and prix fixe menus will usually try to find the cheapest way to charge you, but the Coach House has not perfected this nicety.

A few wines are $12, some are around $15, most are around $20 or higher—up to three figures—despite which you never know what you are getting until it arrives, for the list states no vintage years, and some of the red wines are far from ready. The prix fixe menu is $30 to $35 per person, depending on your choice of main course. Four appetizers carry substantial premiums. A la carte first courses are $3 to $14, main courses $15 to $25. Add tax and tip.

The Coach House, 110 Waverly Place (777-0303). Open Tuesday through Sunday 5:30 to 10:30 p.m. A.E., C.B., D.C., M.C., V.

FERRYBANK

FOR A CENTURY OR MORE A Brooklyn restaurant called Gage & Tollner was the principal conservator in these parts of Eastern Seaboard seafood cookery. It was the keeper also of certain other old styles. The restaurant was white-owned, but until recently it was required that one have black skin in order to work its dining-room floor. A few years ago, a member of the old G.&T. staff parted company with the venerable restaurant and opened a place of his own. Presumably with the intention of attracting some of his old customers from Gage & Tollner as well as members of Brooklyn's black community, he put together a menu that was mostly Gage & Tollner and slightly soul food. But the place is somewhat aseptic, and it has settled down to being a rather sleepy repair. Going to Ferrybank is like going to 30 years ago, or to Philadelphia. Everyone is wearing the kind of shoes you have to shine, the kind of suit you have to clean and press, the kinds of dress and permanent wave that look as if they were ordered from Sears, Roebuck.

Ferrybank is installed in a former bank, the lofty grandeur of which has been somewhat undone in the refurbishing by the insertion of a mezzanine halfway up. But the two-story arched windows are in place around two sides, and there are plants in pots all about. Every wall and just about every appointment is a shade of beige or tan or natural wood, giving the place an overlay of pale modernity. Ferrybank is hard by the eastern tower of the great Bridge, and depictions of the heroic span hang here and there. There is also a piano. The black management notwithstanding, what is performed on it is far from jazz. It is far from music. Happily, it is

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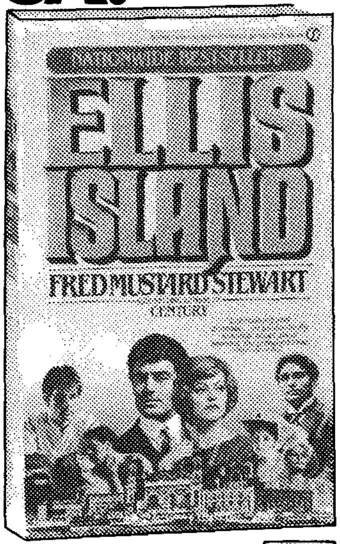

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And happily the oysters and clams are opened when you order them, and they are cold and fresh and briny-sweet. You get a great mound of cool crabmeat for your $8, and you would enjoy the tender, pearly morsels even more if they were perfectly separated from their cartilage. The shrimp cocktail here is something out of the past—the shrimp are crisp, free of iodine, of real shrimp flavor. The only hot first courses are soups, including a New England clam chowder that is lots of clam meat in a thick, buttery, and well-seasoned broth, and a winy and creamy lobster bisque that is spicy and yet sweet—of the flavor of lobster meat.

Any fish on the menu may be had broiled. You get a slab of bass that is fresh but not especially flavorful—it is, however, brought to life, as what would not be, by the thick and tangy tartar sauce that is served here in big pitchers. The catfish, of course, you have fried, and the delicately flavored fillets are almost ephemeral within their crackling crusts. It is served with hush puppies, which are lumps of deep-fried cornmeal—they are probably just great if you learned to like them when you learned to walk. One of the dishes this place shares with Gage & Tollner is the "belly broil," in which the bodies of soft-shell clams, the necks removed, are lightly buttered, breaded, broiled, even charred a little, and served on toast with lemon. This is homey food of an old-fashioned simplicity that seems almost tailored to these surroundings, and it is well made—which is no insurance that you will understand why people crave the stuff. Newburgs are prepared, and you may have crabmeat, lobster, or shrimp in Ferrybank's version of this creamy, winy sauce—here it is rather vividly flavored with lemon. You may have your lobster broiled. The two-pound crustacean is cooked through but neither dried nor toughened, and the meat is touched with the sharp flavor of charred lobster shell. What is called Florida gumbo is a lot of shrimp buried in a vegetable stew and served with rice, the sort of thing that used to be a special at Schrafft's on Fridays.

Ferrybank makes good fried chicken—the crisped batter greaseless, the bird of good flavor. The steaks are accurately prepared, but that is about all. The à la carte vegetables include candied sweet potatoes of an almost brandylike honey sweetness, and hashed-brown potatoes that lack that slightly greasy coarseness the dish needs to be itself.

Rarely will you find a lemon meringue pie that will remind you as much as this one of the days before the culinary revolution. Its lemon filling is a little gelatinous, the tall meringue lightly browned and with a marshmallow texture. But the lemon flavor is bright, not too sweet, and the pie is fresh. The apple pie is sugary, cinnamoned, undistinguished. Regulars here seem to favor the Irish-whiskey pie, but you may find that the dark substance under the almond shavings and real whipped cream is distressingly like chocolate pudding, and that there is not enough whiskey here to violate a dry oath.

There are decent bottles of wine at $12. Three courses and coffee will be around $22, plus tax and tip.

Ferrybank, 1 Front Street, Brooklyn (852-3137). Open Monday through Friday noon to 10:30 p.m., Saturdays from 5 p.m., Sundays from 11 a.m. A.E., C.B., D.C., M.C., V.

AN AMERICAN PLACE

BEWARE OF MENUS BEARING epigraphs. Here you are given " 'The truth is, one must be inspired to cook. For, You Know, we always learn from others and end up teaching ourselves'—James A. Beard, Friend and Mentor—." It is as if the author of a magazine article were to introduce himself with " 'Of all those arts in which the wise excel / Nature's chief masterpiece is writing well'—John Sheffield."

This place has it bad. The original An American Place, for which it is delusionally named, was a pioneering art gallery run by Alfred Stieglitz in the thirties and forties. But cooking is not art the way art is art. Great food is reproduced daily in many places by rote. No cook is, say, Franz Schubert. Even if J. Beard were to call Lawrence P. Forgione (the artist in residence here) a genius (Forgione having returned the compliment in advance by quoting him as if he were a prophet), he would still be just a cook. But success goes readily to heads. It seems that only the chef-proprietor of Lutèce has failed to hallucinate as a result of riding high. He likes to call himself a "soup merchant," and if there is excess modesty in that, he is closer to the mark than those who do not object if you confuse them with Mozart.

Forgione's selection from the utterances of James Beard betrays an ear for prose and wisdom that matches his sense of what is American. There is some sure-enough American food here, but delete the American place-names from the titles of most of the dishes, serve them up at a French restaurant, and no one will ask for his money back.

The Place is a few steps down, small, low-ceilinged, deeper than it is wide, with a mirrored back wall that makes it seem deeper still. The other walls are faced with pale silken shantung to which has been lightly applied a motif of what appear to be cattle brands, though, on the other hand, maybe they are faded Kandinsky squiggles. There are a couple of rather private tables near the front, around fifteen more farther back, beyond the little bar that is installed against one long wall. The linen is white, the armchairs are of pale wood and cane, and the carpeting is old rose and cushy. Recessed lights cast a soft pink glow.

You order, and your waiter gives you a passing grade. "Sounds like pretty good ordering to me," says he, in the warm, slightly smiling manner of a shrink reassuring a chronic self-doubter. Still, he gets your order right and presently delivers the American field salad, which on this occasion is composed of the sharp and grassy green known as lamb's-quarters, with wild mushrooms—their delicate flavor is somewhat obscured in this setting. The good, strongly seasoned vinaigrette, your palate will instantly inform you, is made with California olive oil. One dish is styled "terrine of America's three smoked fish," which is served "with their respective caviars." (Imagine, if you will, "pâté of America's four game birds, served with their respective eggs.") There are, of course, more than three smoked fish in this country, but these are presumably sturgeon, trout, and salmon. Anyway, the block of ground fish has a sweet and smoky flavor, it is threaded with leaves of smoked salmon, and it is surrounded by dots of amber, orange, and black caviar. A mound of crisp and flavorful shrimp (Key West, of course) and plump little scallops (Peconic Bay, naturally) is served to you in a pool of pale-green sauce that has the vivid flavor of watercress—spectacular food that, for some reason, is garnished with a clump of wild mushrooms that have lost a lot and gained nothing from marination. Out west, oysters are grown that are sometimes mistaken for hubcaps. You are served big, warm, tender slabs of the briny seafood in a buttered sauce of the oysters' own juice dotted with bits of tomato. A dish described as a "cornmeal pancake and bar-b-q wild duck" turns out to be a ground-meat pie interleaved with tortillas, in a spicy sauce studded with kernels of corn and bits of red pepper. This is tasty but disappointing food, for the wording of the title led you to expect sections of bird. (The splinters of ground bone you find in the pie you take to be a one-time anomaly.) Every element in the one pasta dish is fine: the firm but tender noodles, the crisp but cooked-through sections of artichoke heart, the disks of warm goat cheese, and the herbed sauce with which they are all moistened. Still, the plate of food seems like something assembled from a buffet.

But the Place does have its big winners. The sautéed lobster is served out of the shell, in chunks. It has been carefully done, has lost none of its moisture or

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flavor, is not toughened a degree. And it is enriched with a buttery sauce that is thick with chives. In this restaurant's rendition of New Orleans blackened fish, the charred fillets are of fresh seafood carefully skillet-fried, but the fish (redfish—a Gulf of Mexico member of the bass family) reveals little flavor of its own, and the herbs and spices with which it is coated lack the evocative complexity of the version served at, say, Texarkana. The chicken is described as "grilled New York State free ranging." Things must be tough out there, for the chicken is tough in here, and only the dark meat is noticeably more flavorful than these days' ordinary birds. The chunks of boned meat are served in a sticky sauce that is pleasingly populated by all kinds of vegetables, and with a moist and well-seasoned dressing under zucchini slivers. Jerky is dried salted beef. It is combined with hot peppers and served over browned, buttery veal that is garnished with scallions and chunks of crisp sweetbread in a creamy sauce—a striking dish. But not as striking as this steak. The beef is Charolais, a breed of cattle that produces meat of uncommon tenderness and flavor. The plump, accurately prepared slab of vividly tasty meat—almost soft, yet fibrous—is strewn with wild mushrooms.

The chocolate pudding comes to you in a big wineglass under a half-inch of thick cream—still, it is very much what your mother made from a package. The poached pear is served in a maple-flavored sauce with hickory nuts—this would be a decent dish if the fruit were not icy. For some reason, you must order the strawberry fig shortcake when you order your dinner. The production consists of a biscuit, lots of heavy cream, the fruit. After your coffee, you are brought a plate of petits fours—whoops!—cookies. Included are nice little brownies and gingersnaps.

The fixed-price dinner is $42, plus tax and tip. Add $5 for the lobster. At this writing, the restaurant does not have its liquor license, so you must bring your own wine.

An American Place, 969 Lexington Avenue, near 70th (517-7660). Open Monday through Saturday 6 to 11 p.m. A.E., M.C., V.

CLAIRE

THERE IS AN EATING PLACE in Key West called Claire, and this one derives from that one. The Floridian isle's remote situation—it is the southernmost point of the continental United States, connected only by a causeway to the rest of the world—probably accounts for the community's independent style of culinary development. If Claire's menu fairly represents Key

Claire produces a cool though fiery squid salad.

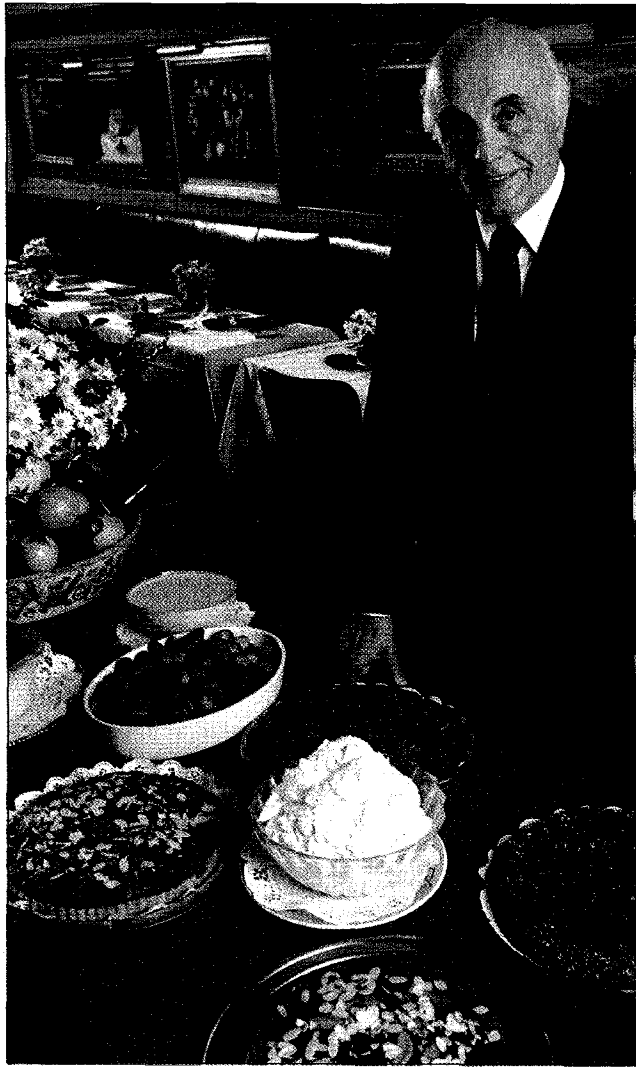
cooking, it may be concluded that the islanders subsist largely on what may be fished from the waters around them. The look of this restaurant suggests that they like to take their catch out of the tropical heat into a cool, dark place to eat it.

This cool, dark place is a couple of stories high, big, two-roomed. Up front is the bar (with an armrest of glossy python skin), under an overhang on which rests a collection of pottery perhaps meant to suggest the fruits of undersea salvage operations in the once pirate-infested waters around the keys. A big trelliswork panel—with built-in, slowly spinning four-bladed fans—lowers the ceiling in this part of the place. More trelliswork separates the front from the back room, in which—in season—three tall palm trees reach to three skylights overhead. Throughout, beams from track lights pierce the dusky atmosphere. The tabletops are covered with gleaming pastel oilcloth and broad crisscrossed bands of white butcher paper. At them are seated, mostly, gentlemen of exceptional neatness, trimness, cleanliness, and posture. The self-conscious among you are invited to come here and feel like a frump. Actually, there are always on hand enough lumpy nuclear-family types for anyone not to feel out of place.

The regulars keep their figures eating the like of these Chincoteague Bay oysters. They are opened to order, are fresh and sparkling. The seviche of tuna is fresh, raw red fish, "cooked" by the acidic lime-juice marinade in which it is served with dill and capers. Claire turns out a good gravlax, the supple cured salmon heady of its dill flavor, served with a rich mustard sauce. And it produces an exceptional squid salad, the slivers and circles of pale, tender seafood in a cool but fiery olive-oil dressing. You get well-chosen mussels here, a rarity these days in New York. They are in their shells, mingled with strands of sharp red onion, and mounded up over the hot broth—of white wine flavored with garlic, herbs, lemon—in which they were steamed. For some reason there is Thai beef salad on this menu, and though some purist somewhere can probably prove that it is no good because it varies from the Oriental recipe, it is nevertheless one of the best in town. But you have to be able to take it, for the warm ground meat and the chopped onions and scallions with which it is mixed are in a spiced lemon dressing that can be numbing if eaten greedily. The Bahamian conch chowder is thick soup, peppery, with a nutlike flavor, laden with conch meat.

Claire is yet another restaurant that essays the New Orleans dish called "blackened fish." In this version the pan-fried fillets reach you with an especially spicy crust—the fish within is said to be redfish, is utterly fresh, falls into tender flakes. One kind of shark or another is usually on the menu, sometimes blacktip shark. This is not the world's tastiest swimmer, but its preparation—it is sautéed with dill, sherry, and mushrooms—turns it into a plate of more than decent food. River catfish is presumably not found in the ocean around the keys, but Claire manages to obtain some anyway—the skinned and boned fish is breaded and fried in a pan, and its delicacy and moistness are startling when you encounter them within the hot, brittle, and greaseless crust. Norwegian salmon is also foreign to the Gulf of Mexico, but this place has figured the species out. The hefty slab of pink fish is broiled to the perfect point, dressed with a light cucumber-and-dill sauce—a superb dish. Tiny bay scallops are served here, lightly floured and sautéed until the surfaces of the plump little morsels are delicately browned and crisp—the scallops reach you in a gentle sauce of butter, white wine, a bit of lemon. Claire often combines meat and fish. It sautés shrimp and chunks of beef with hot peppers and sweet peppers, onions and fresh basil, and creates a dish in which the complexity of flavors is as vivid as its color scheme. With less success, it serves broiled tilefish under crisped strands of ham, with chopped scallions and walnuts—this is well made, but tilefish can be pallid, and the other ingredients do not rescue it.

Though mainly a seafood house, Claire consistently turns out some of the best filets mignons around. As thousands of cookbooks say, but as few restaurants do, these little steaks are rimmed with



The Coach House: *Leon Lianides presides over this Greenwich Village institution, which glows with a Colonial* Gemütlichkeit *that New Yorkers once thought promised regional American cooking.*

The Horn's pork chop is about three stories high.

bacon before they are broiled, which imparts all the flavor the tender meat needs—the beef reaches you with the bacon in place, under a big mushroom cap.

As you surely guessed, there is key-lime pie. The citrus flavor of its pale chiffon is vivid, lovely against the graham-cracker crust. You wish that the whipped cream with which it is served did not on occasion do this excellent imitation of cream "whipped" by a blowing machine. Something called "chocolate chambord" is a splendid black layer cake soaked in raspberry liqueur. Chocolate and booze come together yet again in the Mississippi mud cake, in which the cake—of strong chocolate flavor and genuinely mudlike weight and texture—is served in a pool of approximately 60-proof buttered whiskey. The pecan pie is dark, spicy, and rich, topped with crunchy pecans—good with whipped cream when the whipped cream is good. The chocolate walnut pie is sticky, its pastry doughy. The cheesecake is of cream cheese, but it is light.

This is a busy place, but arrive even when there are a dozen empty tables and you may well be asked—quite officiously—to have a drink at the bar before you are seated. The menu informs you that what it refers to as "waitwomen" and "waitmen" are in shirts by J. G. Hook, Inc.

You will be able to find a good bottle of wine at under $12, better ones at higher prices. Three courses and coffee will be around $20, plus tax and tip.

Claire, 156 Seventh Avenue, near 19th (255-1955). Open Monday through Saturday noon to 1 a.m., Sundays till 12:30 a.m. A.E., M.C., V.

Claire: *Marvin Paige, Claire's husband, holds the fort up north.*

HORN OF PLENTY

BACK IN THE DAYS WHEN THE expression "regional American cuisine" referred mainly to Boston baked beans, Philadelphia scrapple, and dry Manhattans—which is to say, about a decade ago—this place was operating out of a store on Bleecker Street, a couple of blocks from its present site, where it was more or less pioneering the purveyance of soul food north of the Mason-Dixon line and south of 125th Street. The restaurant has had its ups and downs, and during one of its ups, it moved to its present, large, two-story quarters. But the Horn was never really able to utilize all the space, and it now serves dinner almost exclusively in the glassed-in garden, which it refers to—accurately—as the greenhouse.

There is room for you only because there are clearings here and there among the hundreds of plants that stand in pots all around. You pick your way through this jungle on a flagstone floor. Overhead, the sloped glass roof is striped with stout wood beams. For some reason, the walls are hung with depictions of members of the genus *Felis* —jungle cats, presumably.

Mindful that not all who come down the flight of steps to this backyard are ready for some of the more elemental items in the soul-food repertoire, the restaurant offers what it calls a chitlins "sampler." The word "chitlins" is lingo for "chitterlings"—also called pig intestines. And as the innards are served here—the hot slivers of what seems to be fat-coated skin mixed with chopped vegetables in a kind of fatty soup—they reveal a degree of animality that takes getting used to. Trying your first chitlins the way you tried your first oyster—drunk—may help. Adding Louisiana hot sauce (there is a bottle on every table) also eases the way. The deviled crabmeat is a breaded mass of seafood, with onions and red and green peppers, spiced fairly hot, packed into a scallop shell, and browned—sturdy, tasty food. A similar dish, called "Cajun crabmeat," substitutes eggplant for the red peppers, and this somewhat less spicy stuff is spread with cheese before it is baked—it gets dark and pully in the process. You can get clams on the half-shell here (they are sometimes almost the size of full-grown quahogs) or a shrimp cocktail, but the former are far from sparkling, and the latter are likely to be mushy.

The steaks are tender, of pretty good flavor, accurately prepared. Somewhat more to the point is the panfried chicken, the best dish in the house, the meat of the bird cooked through but moist, the hefty batter crust crisp and light. The smoked ham hocks are great joints of pigskin-wrapped meat on the bone. They are salty, fatty, juicy, at once fibrous and tender, and they come in very red red-pepper sauce. The barbecued spareribs are not among the town's best—there is lots of meat on these ribs, but it is dry, and the sauce they are served in seems hardly more than spiked ketchup. You get a pork chop that is about three stories high. Its brown gravy is of no interest, but the meat is tender and sweet, and the corn-bread stuffing packed into an incision in the second floor is well seasoned, almost fluffy.

The pecan pie—with a bit of bourbon in its filler—is fine one time, wilted the next. The cobblers cannot survive the fact that they are made with canned fruit. Your best bet is ice cream.

Drinkable wine may be had for under $10. Three courses and coffee will be around $19, plus tax and tip.

Horn of Plenty, 91 Charles Street (242-0636). Open Monday through Thursday 6 to 11:30 p.m., Fridays and Saturdays till 12:30 a.m., Sundays 5 to 11 p.m. A.E., C.B., D.C., M.C., V. ▬

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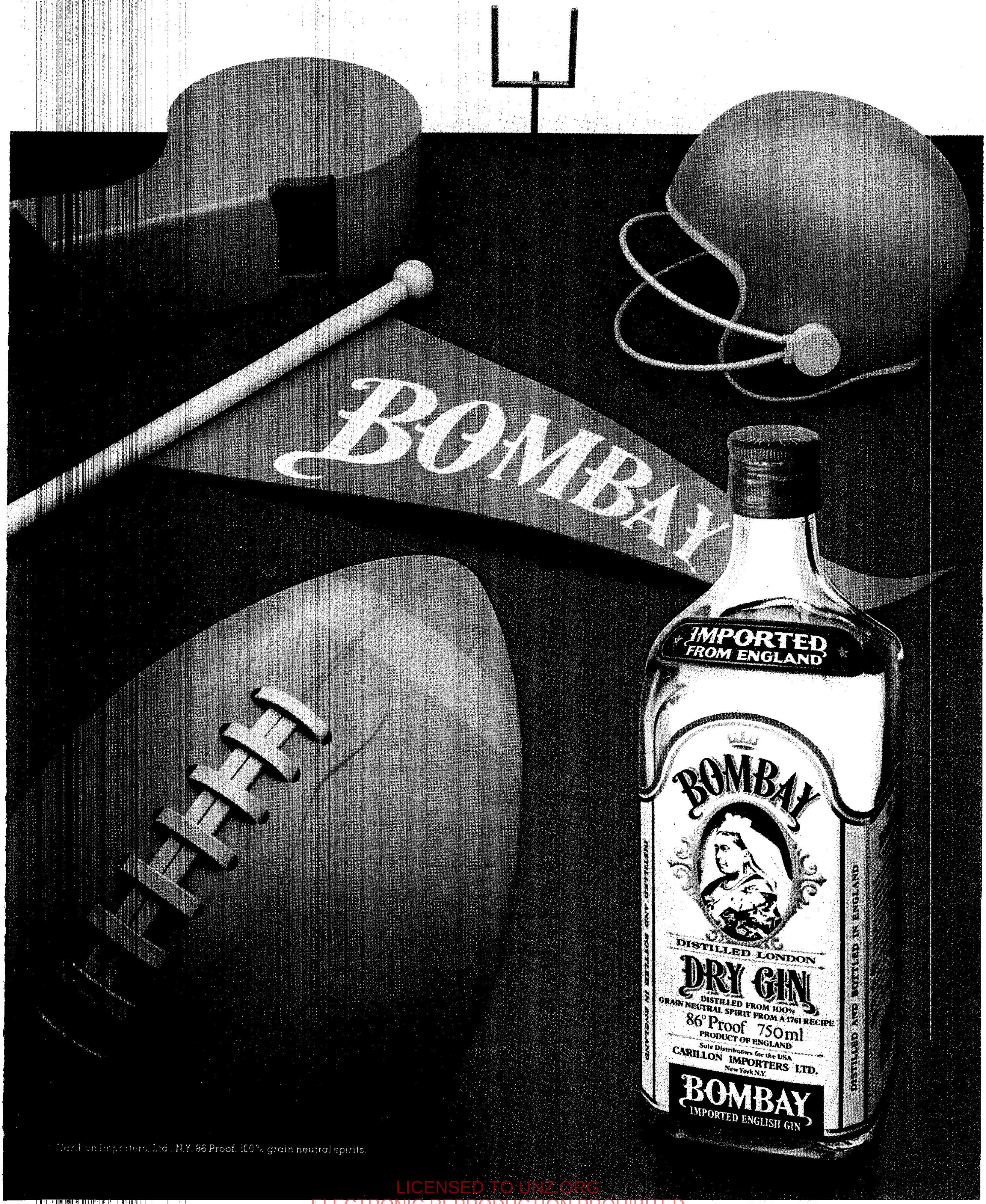
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By Nancy McKeon and Corky Pollan

Dressed to Fill

It was the metamorphosis of her friends—from chic to little-girlish or dowdy in polyester—that convinced Devon Fredericks that what pregnant women needed were well-designed clothes in sumptuous fabrics. And as a cookbook writer and onetime owner of Loaves and Fishes, Devon knew from her own weight ups and downs that a longer, leaner look disguised a ballooning body. Thus Enceinte: cropped pants ($140 to $150), wool-flannel jumper ($395), silk-jacquard blouse ($275), dresses in wool challis ($350) and dazzling velvet ($475). And at Jonal, a shop devoted to the custom-made, the blouse can be lengthened into a dress, the velvet dress into an evening gown.

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Snack in the Box

A *bento* box is an elegant lacquered box used in Japan to deliver lunch to busy executives. Inside the box is not chicken salad on pumpernickel but the jewels of Japanese cuisine. At Obento Delight, a tiny new take-out place in the Village, the exquisite container is missing, but you may order a plastic substitute stuffed with delightful treats, such as yakitori, skewers of chicken and onions with a teriyaki sauce ($4.75); or beef rolls, broiled beef wrapped around scallions ($4.95); or a tempura special ($5.75); or the special of the day ($4.95). These entrées are served with white rice, green salad, and a health salad. If you are fond of sushi, you can add futomaki (a large roll of flaked fish, Japanese squash, egg custard, cucumber, and seasoned rice wrapped in seaweed; $3.95) or a California roll (flaked fish, avocado, cucumber, toasted sesame seeds, and seasoned rice wrapped in seaweed; $4.25). If you feel adventurous, try Inari sushi, delicate bean-curd pockets filled with seasoned rice ($3.25). To quench your thirst, try a cooling calpico, a non-carbonated drink made with dry milk, water, and secret natural flavors (70 cents)—strangely delicious. Or Japanese green tea (50 cents). Delivery is free within a ten-block radius on orders over $12. **—Colette Rossant**

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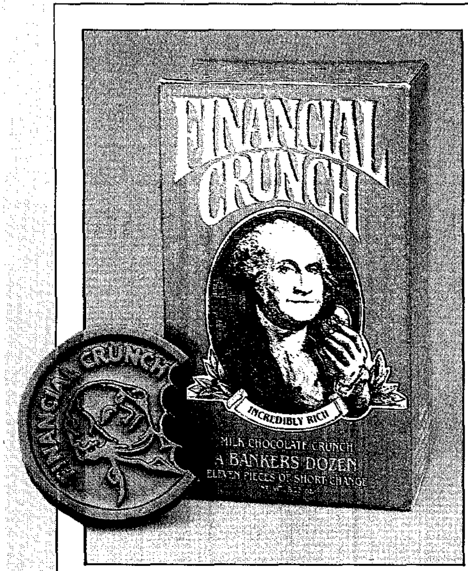
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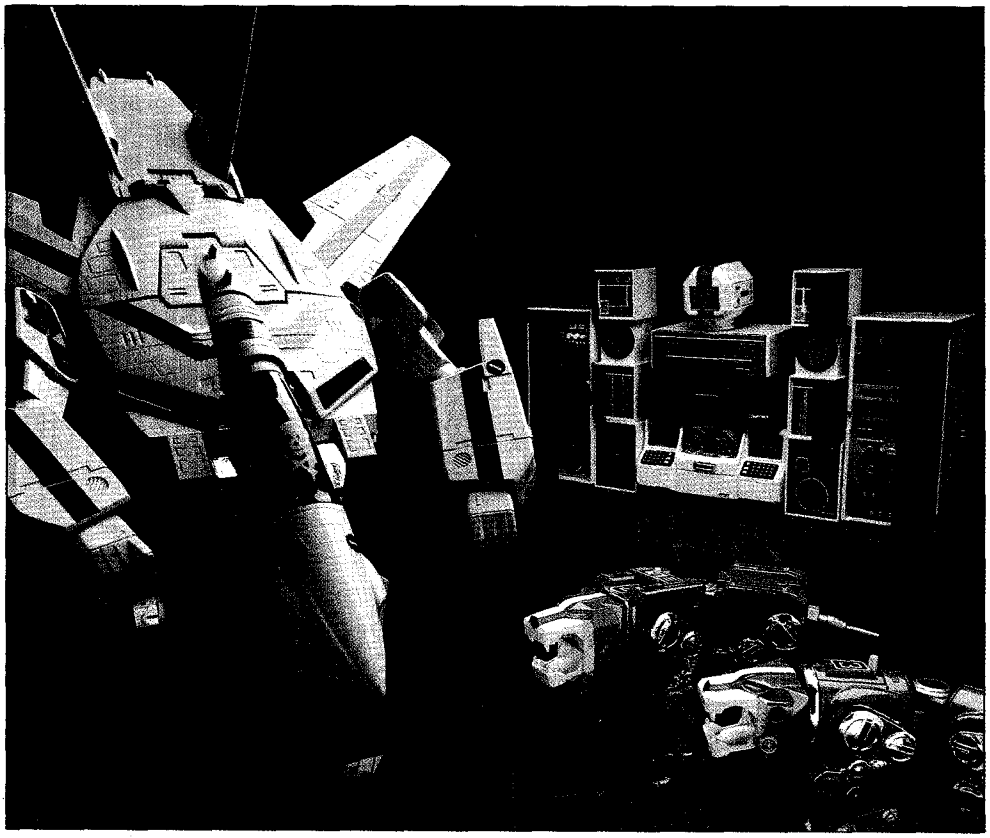

The Machine Rage

Some of them, we're convinced, wage intergalactic wars in the basement of Forbidden Planet when all the customers and salespeople have gone home. But we love these mysterious visitors from Japan. The most elaborate include Battroid Valkyrie ($43.50), a fighter-plane robot; Compo Boy ($50), who moonlights as a toy stereo system; and Golion ($70), who becomes five lions. We want to own them all but will settle for viewing even more at the American Craft Museum's robot exhibit, where some of the encounters will be of the more serious, industrial kind.

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Books/Quentin Crisp

CASTLE RACKRENT

"...*Time After Time* is a sort of Charles Addams illustration transcribed into literature—funny, but without pity..."

Time After Time, *by Molly Keane. Alfred A. Knopf; 249 pages; $13.95.*

WHEN I RECEIVED THIS BOOK, I OPENED it with small squeaks of delight. Only a few months previously I had read *Good Behaviour,* by the same author, and had loved it. Because of this, I found her new novel disappointing. I hope other readers will not experience this reaction. *Time After Time* is an interesting and funny tale full of grim, accurate observations, but to me it does not possess the stylish, classical form of its predecessor, nor has it that masterpiece's almost Lillian Hellman-like inevitability. Furthermore, instead of tracing a single heroine's decline from innocence to obese self-indulgence, it scatters our attention among five characters almost equally detestable from the start.

As ever in Keane's world, we find ourselves hobnobbing with the gentry in southern Ireland. The action and inaction take place mainly in a dilapidated house where once three sisters and a brother lived with their parents in heedless opulence. The narrative swims backward and forward from the wounding memories of a mysteriously troubled past to the petty anticlimaxes of the present.

By the time we meet these exiles from happiness, the Swifts are all disfigured in one way or another. The old man has only one eye, the other having been shot out by his youngest, dyslexic sister. Of the other two siblings, one has a maimed hand and the other is deaf. These physical deformities are accompanied by, or possibly represent, innumerable diseases of the soul—dishonesty, vindictiveness, and an appalling meanness. Of Jasper, Keane says, "He was never one for squandering emotion. He had saved and pinched and scraped on it in so many directions that, finally, there was very little left to squander." Even among the minor characters, malice is unrelenting. One is described as having "soft, well-taught manners through which she was as quick to destroy as to please."

Some of the physical handicaps of her characters are used to keep them locked into the past. In the case of the blindness of the visitor who arrives to divide and conquer the remnants of this benighted family, it works. As she has not seen any of them since she and they were young, she still thinks of them as they used to be. This delusion is so strong that it even leads her into trying to seduce the now elderly brother, whose hands do not reach out to embrace her but remain "clasped, embarrassed and protective, over the somnolence of his private person." The deafness of the eldest sister cannot legitimately be employed in this way. She still indulges in 1920s slang ("vodders" for vodka), and when flourishing a long cigarette holder, she feels she is in a Noël Coward play. Are we then to assume that she suddenly lost her hearing 50 years ago? Nothing else in the story indicates that this was so.

Fun and games in an Irish heartbreak house.

If we might read this story as a joke—a sort of Charles Addams illustration transcribed into literature—our laughter could be unrestrained, but it is not easy to do this. The bleakness of these people's lives is too graphic for that, and their decline into poverty and old age is too detailed. Of the house that their mother's misguided will forces them to share, the author has this to say: "The old breath of human dinners and dogs' dinners, chickens' and pigs' dinners too, combined with cats' earth and dogs' favourite urinals, all clung to the air like grey hairs in a comb." Passages as powerful as this compel the reader to take the plight of these wretches seriously.

Keane's view of life seems to be that time does not ripen us but, rather, that each passing year renders us more cantankerous and bitter. In some instances this may be true, but the nastiness of the characters in this book is so persistent as to become a universal law. A novel written with nothing but contempt for its subject is like a banquet in which every course is steeped in vinegar. It could be made palatable only if it were served with the utmost elegance. Here this is not the case. Several passages have to be read more than once—not to be savored but merely to be understood. "At one moment she was in the dark, expensive spaces of Harrods; hardly escaped and hurrying towards Knightsbridge Station, when the narrative sped on, and an ugly moment in a supermarket froze her in expectation of disaster but lightning thinking and matchless dexterity outpaced detection. The breathless rampage continued in defiance and defeat of all respectable principle." This is a description of a shoplifting spree, but how would one know? Along with such wonderful phrases as "the inconsolable age of fifteen" are others of extreme awkwardness—"her words *wasting* into the silent room."

Time After Time has fascinating if repulsive characters involved in an elaborate plot full of surprises, but even if it were clothed in prose of Swiftian grace, the novel would remain a flawed gem. We may all be physically repulsive, we may all be spiritually stunted, but a book that evinces no pity for our weakness is ultimately unacceptable. ▬

Quentin Crisp is the author of The Naked Civil Servant *and* How to Have a Life-Style.

Illustration by Vivienne Flesher.

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Movies/David Denby

THE LAST ANGRY MEN

"*. . .Sudden Impact* and *Uncommon Valor* are childish right-wing fantasies, but they are also surprisingly well-made films. . ."

IN **Sudden Impact,** THE FOURTH OF Clint Eastwood's "Dirty Harry" movies, the renegade San Francisco cop eliminates (by my count) fourteen criminals—or scum, as they're known in these films—and falls in love with a woman (Sondra Locke) who kills three men and a woman in revenge for a gang rape of ten years before. Morose, lurid, filled to the brim with the depressing sadness of sadism, *Sudden Impact* is a grim parable about a country in which the criminal-justice system has failed and only a few bold individuals—avengers—keep morality alive. In another new movie, **Uncommon Valor,** a retired army colonel (Gene Hackman) whose son is taken prisoner in Vietnam in 1972 waits with increasing rage and frustration for the United States government to negotiate the boy's release. After ten years, sure that his son is still alive in a prison camp in Laos, the colonel reassembles the men of his son's army unit, now out of shape and demoralized, retrains them, and leads them through the dark jungle to the camp, where they crash in at dawn with helicopter, mortars, and machine guns and liberate the Americans.

These two movies have been rudely dismissed by most of the New York press as childish right-wing fantasies. They are certainly that, but they are also surprisingly well-made films. And there's another reason to be interested in them: They make contact with a stratum of pessimism that runs very deep in this country—a sort of lumpen despair that goes beyond, or beneath, politics. In these movies, America is a failure, a disgrace—a country run on the basis of expediency and profit, a country that has betrayed its ideals. The attack is directed not merely at liberals or "permissiveness" but at something more fundamental—the modern bureaucratic state and capitalism itself.

Directing the material himself, Clint Eastwood has attempted to retell the Dirty Harry myth in the style of a forties *film noir.* Much of *Sudden Impact,* including all the scenes of violence, was actually shot at night. In a stiff, sensational, pulp-filmmaking way, the mayhem is impressive: As the camera glides through the dark, sinister thugs emerge from the shadows, or Sondra Locke, blond hair curtaining her face in the style of Veronica Lake, moves into the frame, and violence flashes out, lightning in the night.

The scum are everywhere, or at least everywhere Dirty Harry Callahan goes. Taking his morning coffee at a brightly lit eggs-and-hash restaurant, he stumbles into a robbery and kills three men. A bit later, at a wedding party, he literally insults to death a big-time mafioso, causing the old man to keel over from rage; he then kills the three dark-suited meatballs who pursue him in revenge. And yet, despite the number of criminals underfoot—the slack-jawed, hollow-eyed punks, the giggling psychopaths, the snarling, murderous lesbians (the type of really vicious Eastwood lesbians who come on to *men* too)—Harry is the only one who wants to *do* anything. Citing regulations or political pressure, the other cops sit on their hands. Their reasons sound plausible enough, but Harry simply knows—and we're meant to see it his way—that they don't care as much as he does.

It's a grim world that Clint Eastwood inhabits. He's so angry, and so bizarrely illogical, that he appears to be saying that a just person in America can only be an avenger. Sondra Locke, playing an artist who paints canvases of howling Edvard Munch anguish, tracks down the men who raped her and her sister years ago. When she finds them, she shoots them in the groin, and then shoots them through the head. Her revenge goes beyond the Old Testament prescription: She takes, as it were, an eye and an ear for an eye. But she is presented as admirable, and she and Eastwood, recognizing their soul mate, gratefully fall into each other's arms. A small-scale death squad, they uphold civilization and expunge America's shame by killing people.

In *Uncommon Valor,* the shame that will not go away is, of course, Vietnam. The movie has a stunning opening sequence: In slow motion—a nightmare prolonged to agony—a group of American soldiers, taking casualties as they go, struggle across a smoky field to some waiting helicopters. As the North Vietnamese come close, the helicopter pilots panic and lift off, leaving some of the Americans, stretching out their hands to friends, on the ground. At home, a decade later, the veterans of that unit are tormented by the memory of these men. In one way or another, they are all dissatisfied, uneasy, screwed up. Colonel Rhodes (Hackman) tells them the society treats them as criminals because they lost the war. America, he says, thinks only in terms of profit and loss, and Vietnam is a business that has gone bankrupt. Therefore, no one cares about the men languishing in prison camps. It's the

Lone warrior: *Gene Hackman as the disillusioned veteran in Ted Kotcheff's movie.*

same kind of thinking that propelled Lieutenant Colonel Bo Gritz, a retired Green Beret, to make a foray into Laos in November 1982, six months before shooting began on *Uncommon Valor.* That Gritz's caper ended in disaster only underlines the wish fulfillment represented by the movie, a fantasy not only of getting those men out but of fighting that war over again—the *right* way this time—and thereby redeeming America's lost honor.

The young screenwriter Joe Gayton is also indulging an American dream as old as the Revolutionary War—the dream of taking a group of scruffy individualists and whipping them into a crack fighting unit. Dozens of platoon movies, countless celebrations of fightin', cussin' happy warriors lie behind *Uncommon Valor.* But what gives the film more heart and also a more bitter edge than a rambunctious genre movie like *The Dirty Dozen* is Colonel Rhodes's longing to see his son again and his sense of betrayal. As always, Hackman's lightness, sureness of touch, and authority are miraculous—he's so alert and decisive that you can believe the men would follow him on this crazy adventure. In his glorious middle age, he's also become a very touching actor, a specialist in men who shape their emotional lives around loss and sorrow.

As in all genre films, part of the pleasure is tracing variations on cliché. We get the character tags for each man—the quirks that explode in full-scale triumph or disaster during battle; the faithful Chinese gentleman and his two dauntless daughters, mysteriously risking their lives for American glory; the boastful young soldier who has never been tested in battle and has to prove his courage; an eccentric and entertaining "guest appearance" by the boxer Randall "Tex" Cobb as a mystical druggie-biker vet who pulls himself together to fight again. And yet there are surprises too. Ted Kotcheff's direction is terse, witty, and sure-handed, without a gratuitous shot or a soft line of dialogue anywhere. And in combat sequences Kotcheff shows an awareness of terrain and weather and a feeling for the exhilarations and terrors of battle that make one think he could direct great movies.

Both *Sudden Impact* and *Uncommon Valor* are filled with contempt for politics, for officials, for the system. In their cranky way, they are radical films, though the only solution they propose is an individualism so extreme as to completely isolate from society anyone who pursues it. Watching these movies, you feel that you're in touch with the roots of a native fascism—a yearning for "honor" and "justice," for a purer order that replaces the messy, badly compromised bureaucratic system we've got. It's an idea that's been around before. ▬

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ALL DONE WITH MIRRORS

"... Tom Stoppard's cleverness is both his strength and his weakness; remarkable as the wit is, one gasps for respite ..."

THE PLAYWRIGHT HERO OF NOËL COWARD's story "The Wooden Madonna" has been called by critics "a second Somerset Maugham," "a second Noël Coward," and "a second Oscar Wilde." I am sure that Tom Stoppard has been hailed as all that and more, and with some justification, even though unlike those three he is heterosexual. Surely his new play, **The Real Thing**, is as literate (barring the occasional grammatical lapse), witty, and dizzyingly ingenious as anything you will have seen in a long time, except for *Noises Off*, which, however, is farce rather than high comedy. In fact, Stoppard is as clever a playwright as you can find operating today in the English language. Therein lies his strength and also, I am afraid, his weakness. But do not let anything I am about to say deter you from seeing the play happily, profitably, gratefully.

In Stoppard's novel, *Lord Malquist & Mr. Moon*, there was a question so urgent that it had to be italicized: "*That's what I'd like to know. Who's a genuine what?*" In the intervening seventeen years, things have become more complicated, and the question is not only *who* but also *what* is a genuine what. It is as if *The Real Thing* took place entirely between two facing mirrors, Life and Art, reflecting what they see back and forth to infinity (mirrors playing an endless game of Ping-Pong), except that one cannot be quite sure which mirror is which. And in trying to establish what they are reflecting with any certainty, one is forced to keep turning one's head from one mirror to the other; yet the final answer resides in the last image, the one in infinity, to which neither the dramatis personae nor the audience will ever penetrate. So both have to settle for accepting one uncertainty as a working hypothesis. But which one?

I am giving away an open secret when I say that the play begins with a scene of marriage and infidelity. Or, rather, illusory marriage, for this is a scene from *House of Cards*, a play by Henry Boot, the hero of *The Real Thing*—and illusory infidelity, for the adultery in question, we later learn, was merely putative. The actors are Charlotte, Henry's real-life wife, and Max, their real-life friend, who is married to Annie in real life (I am speaking, of course, as if *The Real Thing* were real life, and as if real life existed), who, however, is in love with Henry, as he is with her. But "real life" is also a house of cards, and soon marriages collapse—painfully for some, happily for others—to re-form in different configurations. Will *they* last?

For example, Annie, likewise an actress as well as a militant pacifist, has, after her marriage to Henry, met on a train from Scotland a simple soldier called Brodie—himself, it seems, an ardent pacifist. Upon setting fire to a wreath on a militaristic monument, he gets six years in jail for arson. To help release him sooner, Annie persuades him to write a play about what happened, a play that, being plain reality, is so bad that the extremely reluctant Henry has to be argued into rewriting it, i.e., putting enough illusion into its bare, rude truth to make it artlike, performable, real. ("I tart up Brodie's unspeakable drivel into speakable drivel," Henry says.) Aside from being debated acrimoniously enough to break up a marriage, this train ride with Brodie will be seen, at least in part, enacted as it might have happened, as Brodie wrote it, as Henry rewrote it, and as, presumably further revised, it was done on TV. And this isn't even the main plot of *The Real Thing*, though it impinges on it, or vice versa. Which mirror are we looking at? The events of life are reflected, somewhat distorted, in art; the events of art, somewhat travestied (or more tragic?), are echoed by life. And, of course, affairs and adulteries and marriages are everywhere, but which, if any, are real? Not necessarily the real ones.

Even the recorded music, classical or popular, that gets played on phonographs or radios extends this state of reflections, echoes, multiple bottoms on and on. A trio from *Così fan tutte* comes from an opera about infidelity that proves not infidelity—unless, of course, semblance or intention equals reality. Also there's a bit of *La Traviata* on the radio, about a formerly light woman who now pretends to be unfaithful—actually *is* unfaithful—but only because she believes it will benefit the one man she adores and keeps adoring. All of which comments on the action of the play. And so on. If this makes your head spin, rest assured that in watching *The Real Thing*, the head-spinning is greatly assuaged by spectacle and mitigated by wit—more wit than you can absorb, but what you can is amply sufficient. There is also something from time to time approaching real drama, real feeling, but this is not quite the real thing. Never mind, though; it, too, fascinates.

Heart to heart: *Glenn Close and Jeremy Irons in Stoppard's tale of infidelity.*

Photograph by Martha Swope.

Yet, undeniably, there is loss. Cleverness, when it is as enormous as Stoppard's, can become a bit of an enormity, especially when it starts taking itself too seriously—either because it is too clever or because it is, after all, not clever enough. Wilde, you see, had the cleverness in *The Importance of Being Earnest* (from which an earlier Stoppard play, *Travesties*, takes off) not to take anything in it remotely in earnest. Congreve, in his differently but scarcely less clever *The Way of the World*, which does have serious overtones, had the good judgment not to make all the characters, situations, and speeches clever or funny. There is genuine dumbness, oafishness, evil in it. Conversely, Pirandello, the grand master of illusion, often isn't being funny at all. But Stoppard's hurtlingly, and sometimes hurtingly, funny cleverness is an avalanche that sweeps away even the chap who started it.

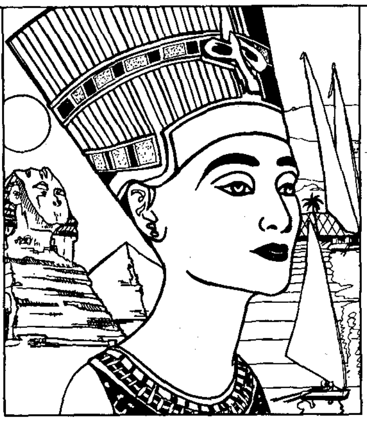
In *The Real Thing*, the semiautobiographical Henry Boot and, in life, the unavoidably autobiographical Tom Stoppard state or have stated their inability to come to grips with and write about love. Yet here, even more than in *Night and Day*, a less successful work, the subject is largely love, and though Stoppard has some pertinent things to say about it, his pertness militates against the pertinence. Take a woman's complaint that so much has been written about the misery of the unrequited lover "but not a word about the utter tedium of the unrequitee," where, as so often here, the very diction undercuts the *cri de coeur*, sometimes, but not always, intentionally. These characters go about their infidelities—really testimonials of love meant to make the other person feel—in a jokey context, with anguish ever ready to melt into epigrams. In *Peter Hall's Diaries*, Sir Peter attends a performance of Shaw's *Pygmalion* with Tom and Miriam Stoppard, and carps that this play is "love without pain." In its more serious moments, *The Real Thing* seems to be pain without love and, finally, pain without pain.

And remarkable as the wit is, one gasps for respite. Must even a very young girl have adult wit? Must even a common soldier be a laughing philosopher? Must one wife be more clever than the next? And though much of the wit is golden, e.g.,"You're beginning to appall me—there's something scary about stupidity made coherent," there is much that is merely silver and tarnishes in the open air. Thus there is rather too much of what I'd call the joke of the displaced or vague referent. For example, a wife says she deplores all this humiliation, and when the husband says he regrets its being humiliating to her, she rejoins, "Humiliating for you, not for me." If her father worries about daughter Debbie's being out late in a part of town where some murders have been committed, Mother quips that Debbie is not likely to kill anyone. The archetypal form of this occurs in: "I'm sorry." "What for?" "I don't know."

Still, it is all civilized and much of it scintillating, even if Stoppard's heart seems mostly in the unfeeling jokes such as the diatribe against digital watches—a long tirade whose every barb works like clockwork—than in the more feeling ones such as "Dignified cuckoldry is a difficult trick, but I try to live with it. Think of it as modern marriage." (I may have got this slightly wrong, but so has Stoppard.) The play has been greatly rewritten since it left London and is, I am told on good authority, much improved here. Certainly the production could scarcely be bettered. Any laugh that Stoppard might have missed, Mike Nichols, the ingenious director, has quietly but dazzlingly slipped in, and Tony Walton's sets are charming and suggestive, and can be changed with a speed that redounds to their glory and the play's efficiency. Anthea Sylbert's costumes look comfortably lived in, and Tharon Musser's hard-edged lighting matches the author's wit.

I have never before liked Jeremy Irons, but here his wimpy personality and windy delivery work wonders for him in creating a Henry who can rattle off jests at breakneck speed, then put on the brakes to achieve heartbreaking slowness. Weakness of aspect and personality become touching, and there is throughout a fine blend of shrewdness and fatuity, irony and vulnerability. Despite his musical illiteracy and assorted pip-squeakeries, this man, in Irons's hands, makes you believe that he is an artist of talent, and that under the flippancies, deep down in his flibbertigibbety soul, he cares about something. As his two wives, Glenn Close and Christine Baranski are both highly accomplished comediennes, who can get under the skin of comedy as easily as under that of another character. Close's English accent is better, but both look very much like English actresses, which is both apposite and aesthetically unfortunate. As Debbie, Cynthia Nixon manages to be precocious without being obnoxious. Kenneth Welsh is a marvelous Max, wonderfully different on stage and on stage-within-stage. As the young actor Billie, Peter Gallagher slips superbly from difficult accent to accent, and combines pliable ease with solid manliness. In the only somewhat underwritten role of Brodie, Vyto Ruginis nevertheless creates a fully fleshed character.

The one problem with the play is that those two mirrors are so damned clever they can reflect away even with nothing between them. That would make Stoppard another Wilde—not bad. Now how about trying for another Molière? ■



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Television/John Leonard

I SPY, YOU SPY, WE ALL SPY

> "*. . .Scarecrow* and *Masquerade* fight Communism with perkiness, amateurs, spooks who laugh, mellow moles. . ."

Don't cry for me, Nicaragua: *Bruce Boxleitner (center) and Kate Jackson.*

THINK OF **Scarecrow and Mrs. King** AS "Mary Tyler Moore Goes to the Cold War." Kate Jackson is Mrs. King, a perky suburban (Virginia) hausfrau with two fatherless *Kinder.* Bruce Boxleitner is Scarecrow, a C.I.A. derring-doer who majors in the unconventional. Never mind how Kate, the amateur, got mixed up with Bruce, the professional—that's slightly more complicated and considerably less interesting than *Titus Andronicus.* The fact of the matter is that Kate finds part-time hugger-mugger every Monday night (8 P.M.; CBS) more fulfilling than car pools, and the C.I.A. needs all the perk it can scrounge.

Under the benign eye of the Capitol dome, as per instructions by Bruce, Kate will pal around with the connection of a dead Central American gunrunner. Or she will baby-sit a kid computer genius whose Russian-émigré parents have been kidnapped by Slavic baddies. Or she will herself be kidnapped by those baddies, who will want to swap her for one of their Rudolf Abels. Bruce will be sincere and protective. Bruce has been out in the cold so long that Kate looks like a Duraflame.

Take the Christmas Eve episode. One of Bruce's double agents wants to come in. The K.G.B. is on his trail. He knows more secrets than Henry Kissinger. He won't leak those secrets to anybody if Bruce will find his long-lost daughter. Bruce can't find said daughter, and so Kate is prevailed upon to pose as same. Bruce and Kate traipse into the woods to the double agent's cabin, followed by Slavic baddies charged to eliminate them with extreme prejudice. In a shoot-out, Bruce is wounded, and so is one of the baddies. Kate plays nurse. As snow falls and killer-commando squads from both sides of the Geneva disarmament talks move in for the usual rumble, everybody in the besieged cabin, goody and baddie, drinks vodka and sings carols.

In real life, the folks at the spook hatch in Langley, Virginia, are known to be publicity-shy. *Scarecrow,* obviously, is nothing for them to worry about. One can't imagine Kate and Bruce burgling a psychiatrist's office, or taking out Mossadegh or Arbenz or Lumumba or Sukarno, or betraying the trust of Sumatrans, Miao, Montagnards, or Kurds.

Nor, equally obviously, does John le Carré have anything to worry about, although *Scarecrow* does manage to be wittier than most of the prime-time shoot-'em-ups this season. When, on Christmas Eve, the wounded Bruce wakes up from his delirium, he is introduced to the vodka-swigging baddies. One is named Ivan; the other, Dmitri. "What is this?" Bruce demands. "*The Brothers Karamazov*?" I like Bruce. But I really like Kate Jackson.

I've really liked her ever since *Charlie's Angels,* where she was the only non-bimbo, the sort of adult female you would want to take to a European movie instead of the horse show or Atlantic City. Besides, there's her voice. Such a voice has always wiped me out. Before puberty, it was June Allyson. After acne, it was Lauren Bacall. I followed Susan Saint James from *The Name of the Game* to *McMillan and Wife.* In my opinion, not even Alan Alda, on a memorable episode of *M*A*S*H,* was worthy of Blythe Danner. With Blythe Danner, I want to go up in a hot-air balloon. Kate Jackson has their kind of voice—low, throaty, raspy, husky, musky, whiskey and cigarettes and fog: the erotic croak.

If *Scarecrow* is "Perky Cutes the Bolsheviks," then **Masquerade** (Thursdays; 9 P.M.; ABC) is "Hate Boat." On *Masquerade,* Rod Taylor runs something called the National Intelligence Agency. "Come spy with me," he invites us with the lopsided grin you will remember from *Hong Kong.* And after about fifteen minutes of opening credits bottled in James Bond—red lips, smoking gun, Joan Didion sunglasses—that's exactly what we do, to most of the fleshpots of the decadent West, fantasy islands with real blood, in the noisy company of enough guest stars to overpopulate a Robert Ludlum *Book of the Dead.*

These guest stars—Oliver Reed, Eve Arden, Richard Roundtree, Cybill Shepherd, Ernest Borgnine, and so on—are, like Kate Jackson, amateurs at the covert. Overtly, before Rod Taylor recruits them, they deal gems, plumb toilets, train dogs, wait tables, pick pockets, and socialize with the filthy rich. Unlike Kate Jackson, however, they will disappear after a single caper, in the manner of journalists in Chile and Argentina. Rod Taylor wants them, and their expertise, for only two weeks. Thus they assist the

Photograph by Donal Holway.

N.I.A. in compromising the Paris-bureau chief of the K.G.B., in frustrating the exchange by a free-lance Ashenden of U.S. missile secrets for South African diamonds, and in keeping cozy a Russian physicist who decides to defect to Nice.

Consider the last *Masquerade* before the New Year. A U.S. senator's runaway daughter ends up broke on a Hawaiian beach, where the local talent is blond enough to blind every owl in the Balkans, and precipitates her cuddlesomeness into the rough hands of some white-slavers who happen to belong to the Japanese Mafia. This means they run around in Harry Truman sport shirts hacking tables in half and calling themselves Ninja. This particular U.S. senator sits on the Senate Intelligence Committee, which allows the Japanese Mafia to think it can swap her sexiness for his secrets.

Rod's job is to snatch back the sweet young thing and save the senator from being debriefed to death ("Drugs, torture, brainwashing—everybody breaks in the end"). For this purpose, he recruits a grandmother without a driver's license, three runners-up in a Miss Teenage Beauty Pageant, a father-and-son team of high-rise window washers, and Steve Garvey, the nonpareil first-baseman of the San Diego Padres. For reasons mysterious to me, this democratic motley seems to be as accomplished in the martial arts as the Ninjas they will flummox. After many helicopters, two surfboards, one "heat-scope," and much hanging out of bikinis, the biggest of the baddies (James Shigeta) is shot in his white suit, maybe because he is Oriental and shouldn't have slept with Lynda Day George.

The program is more fun than the synopsis, mainly because Rod Taylor is so likable. Age has spotted his hands and face, but he still looks more reassuringly paternal and aw-shucks American than, say, Richard Helms or Richard Bissell or James Jesus Angleton. For one thing, Rod's clothes don't fit. For another, he's an Australian. For a third, one can't imagine his lying to the Senate Intelligence Committee or playing footsie with Sam "Momo" Giancana or trying to save Western civilization by poisoning cigars and fountain pens and handkerchiefs and wet suits. (He does poison the sushi to save the senator.)

Like Kate Jackson, moreover, Rod is acquainted with the deep guffaw. This probably serves the cause of better public relations for the Agency almost as much as the fact that both new programs rely so much on amateurs. The good old college try and a spook who laughs. Remember the grim faces of Barbara Bain and Martin Landau on *Mission: Impossible*? Remember, on *The Man From U.N.C.L.E.*, Robert Vaughn's grim

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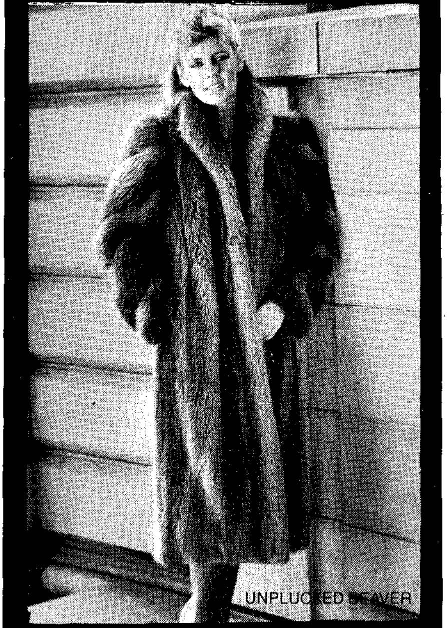

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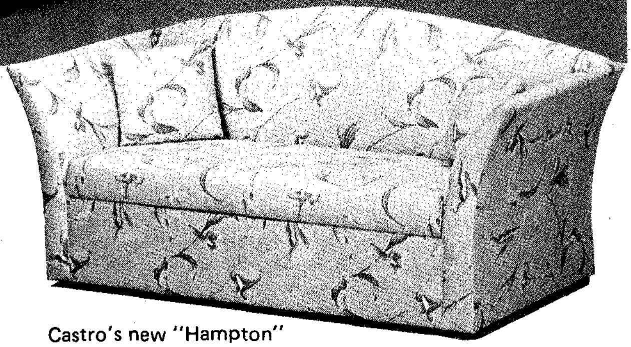

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chin and grim hair? Efrem Zimbalist Jr.? Let us mellow, even as we mole.

As if *Scarecrow* and *Masquerade* weren't a sufficiency, it is now possible for New Yorkers to watch reruns of *The Avengers* every night of the week on Madison Square Garden Cable, Channel 10. These episodes, more than twenty years old, are more stylish than any Cold Wars dreamed of since in Hollywood or Langley. The *only* thing wrong with Diana Rigg is that she doesn't sound like Blythe Danner.

Imagine my surprise, then, after all this mind warping, to hear William F. Buckley Jr. just the other week on *Firing Line* complain about the vilification—*scandalum magnatum?*—of the C.I.A. these days on television, in the movies, and in spy novels not written by Mr. Buckley. Hollywood's habit, Buckley said, is to "conjoin the C.I.A. and the F.B.I. with unpleasant, horrible—disgraceful, even—enterprises." What's more, nobody in Hollywood seems ever to have met "a good businessman" or any "honorable people" in the military; all such authority figures of capitalism are, in Hollywood, "contaminated."

One of Buckley's guests, Vic Gold, who used to speak to the press on behalf of Barry Goldwater and Spiro Agnew, agreed with his host. The bad guys on TV used to be "somebody *over there*"; now they're Americans. Mr. Gold went on promiscuously to analogize ABC's *The Day After* with the Nazi propaganda films of Josef Goebbels. Gold and Buckley were inclined to blame it all on a liberal media "mind-set."

To this I say: tra-la. The right-wingers are greedy. They already own our executive branch. Now they want to hog prime time. Why don't they work out their problems with authority offscreen? Doctors and cops do mighty fine on network television. Businessmen on *Dallas* and *Dynasty* have more fun between the sheets than rock stars. The military had a prime-time hour of its own, *For Love and Honor*, and the labor movement never did. TV has been more than kind to the Establishment, especially when you consider the fact that most Americans, deep down in the popular culture, don't really like any sort of authority.

We haven't from the beginning. It didn't start just in the sixties. Think of Thoreau and Melville and Whitman, or, if you must, James Fenimore Cooper, after which Mark Twain. Ours is a literature of loners. We are always running away, like Ishmael and Natty Bumppo and Huck Finn, to the sea or the mountains or the prairies or the circus or the forest primeval. Even if we found Diana Rigg, we'd still do a vanishing act, like Shane. We want to be deerslayers, whaling captains, river pirates, lone rangers, private eyes. This explains James Garner, bless his profound insouciance. ■

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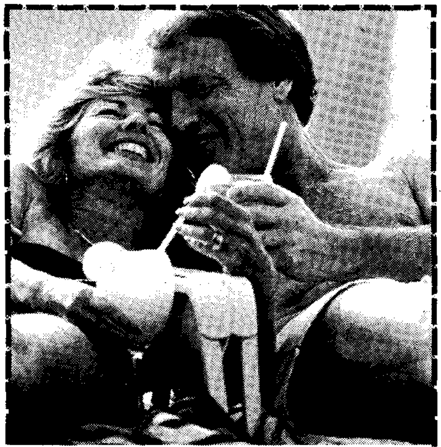

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SALES & BARGAINS

BY LEONORE FLEISCHER

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THIS BOUTIQUE IN OLYMPIC TOWER IS offering European and American clothing for men and women, at 30 to 50 percent off. For men sizes 36–46: lambskin-suede jackets with mink collar and cashmere lining, were $2,975, now $2,082.50; suede jackets with squirrel lining and mink collar dyed to match, were $3,250, now $2,275; selected Zilli suede jackets, now 50 percent off; selected Burini silk shirts, were $250, now $125; single- and double-breasted two-piece suits from Italy and Germany, were $550–$1,200, now $275–$600; gabardine, silk, wool, or cashmere-and-wool-blend slacks, were $190–$260, now 30–50 percent off; selected sweaters from Italy and France, were $300–$475, now 30–50 percent off. For women sizes 4–12: silk or wool-challis blouses, were $150–$285, now 40–50 percent off; silk dresses, were $525–$760, now 30–50 percent off; one- and two-piece wool-challis dresses from Italy and France, were $335–$495, now 40–50 percent off; wool skirt or pants suits, were $385–$550, now $192.50–$275; wool or wool-and-cashmere-blend pants, were $170–$180, now $102–$108; hand-knitted sweaters, were $205–$550, now 30–50 percent off. American Express (A.E.), Carte Blanche, Diners Club (D.C.), MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Danielli, 645 Fifth Ave., at 51st St. (751-3265); Mon.–Wed., Fri., and Sat. 10 a.m.–6 p.m. and Thurs. till 7 p.m.; while stock lasts.*

Wholesale

THIS WHOLESALER OF WOMEN'S CLOTHING sizes 2–16 (and London Fog also in sizes 18 and 20) needs to clear away all winter and holiday stock. Designer labels include Albert Nipon, Bonnie Cashin, Botany 500, Giorgio St. Angelo, Harvé Benard, Kollection, Luba, Pauline Trigére, Regina Porter, and others. Everything is now being sold at wholesale or below: famous-label wool coats, now $100–$270; fur-trimmed coats, now $280–$350; wool three-quarter-length coats and pea coats, now $75–$130; down coats, now $80–$140; raincoats with zip-out lining, now $80–$150; cashmere coats, now $240–$280; wool suits, now $80–$150; dresses, now $60–$90; blazers, now $80–$90; wool pants and skirts, now $35–$59; storm coats, now $120–$160; silk or polyester blouses, now $25–$40; a limited selection of corduroy suits, now $60–$90. A.E., M.C., V., checks accepted; all sales final. *Paris Fashions, Inc., 270 West 38th St., seventeenth floor (279-6019); Mon.–Wed. and Fri. 10 a.m.–5 p.m., Thurs. till 6 p.m., and Sat. till 3 p.m.; through 2/7.*

Knitters

THIS KNITTING SHOP IS CLOSING ITS doors at the end of the month, and all stock and fixtures are being sold at reduced prices. Knitting-pattern books and magazines and knitting and crocheting needles, now 50 percent off; a few Perry Ellis kits, were $45–$70, now $22.50–$35; knitting bags, were $40, now $20; selected cotton, silk, wool, wool-blend, and synthetic yarns, now 50 percent off (mohair, now $3–$4 a ball; Reynolds Lopi, now $2.40 a skein; Brittania, now $1.75 a skein); hand-painted-needlepoint-design canvases, were $12.50–$300, now $6.25–$150; Paternayan Persian needlepoint wool, was $3 an oz., now $1.50. Fixtures include track lighting, shelving, and a Pitney Bowes postage scale for parcel post, retail $400, here $50. Checks accepted; no credit cards; all sales final. *Alice Maynard, 133 East 65th St. (535-6107); Mon.–Fri. 10 a.m.–5 p.m. and Sat 11 a.m.–4 p.m.; through 1/28.*

Furniture Sale

A ONE-DAY FURNITURE SALE AT THIS multi-floor showroom clears out floor samples, stock items, and special purchases. Everything is sold as is. Some items are one-of-a-kind, such as an eighteenth-century-style mahogany wall system, was $5,700, now $2,465; Thomasville French Bombé dining-room set, was $8,200, now $3,995; Flair three-piece white-ash-and-bronze wall system, was $6,200, now $2,575; seven-piece leather modular unit, was $8,500, now $4,275. In-stock items include Hickory French oak bedroom sets, were $5,100, now $2,995; Bernhardt five-piece channel-back modular units covered in acrylic velvet with full-size bed, were $2,800, now $1,865; Flair Traditions dining-room sets with mirror-lined china closet, were $5,700, now $3,275. Special purchases include high-gloss-lacquer-look wall units, were $1,965, now $995; traditional roll-arm sofa and love seat, was $1,750 for the set, now $895; Sealy Posturpedic Snuggler covered in parachute cloth with full-size bed, was $1,365, now $685; navy soft-leather sofa, was $2,950, now $1,675; six-piece modular unit covered in velvet with Serta Perfect Sleeper bed, was $2,600, now $1,595; occasional pieces and much more. Delivery can be arranged at additional cost. Checks accepted; no credit cards; all sales final. *Foremost Furniture Showroom, 8 West 30th St., tenth floor (889-6347); Sun. 9 a.m.–4 p.m.; 1/15 only (snow date 1/29).*

China White Sale

A SALE ON FAMOUS WHITE AND OFF-white china is being held at Robin Importers. All prices given are per five-piece setting: Block China Transition White, list $50, here $22.50 (45-piece set, list $566, here $263); Arzberg White, list $35, here $23.50; Hornsea Concept, list $72.50, here $43.50; Wedgwood White bone china, list $75, here $48.75; Drabware, list $60, here $34.95; Adams Lancaster, list $55, here $27.50; Mikasa bone china, here 50 percent off (Cameo White, list $50, White Silk, list $60, here $25 and $29.95, respectively); Arabia Valencia, list $120, here $72; Arabia Artica White and Seita Artica, list $55.50 and $64.50, respectively, here $33.30 and $38.70; Hutschenreuther Tavola Bianca and Scala Bianca, list $55 and $75, respectively, here $38.50 and $52. Also on sale is 18/8 stainless steel (prices given are for service for eight): Lauffer Magnum, list $304, here $145; Lauffer Design II, list $288, here $139.95; Fraser Cachet, list $260, here $119.95; Fraser Nortica or Bamberg, list $200 each, here $89.95; all Towle patterns, list $400, here $159.95; Georgian House American Heritage or Christy, list $280 each, here $119.95; Stanley Roberts Spectrum service (for four only) in six colors, list $80, here $39.95. Also, all Wusthof-Trident professional cutlery is 40 percent off: 8-in. chef knives, list $59.50, here $35.70; 3½-in. parers, list $25.50, here $15.30; Melior Chambord coffee-makers, three-, eight-, or twelve-cup, list $69.95, $95, and $108, respectively, here $39.95, $49.95, and $59.95; Daum crystal No. 9 Roc ashtrays, list $92.50, here $59.95; pair of crystal storks, list $1,050, here $680; Galway Irish cut-crystal stemware, Baldwin pattern, list $25 a glass, here $9.50; silver-plate photo frames in three sizes, now 30 percent off; Swiss Army knives, now 50 percent off; and much more. A.E., D.C., M.C., V., checks accepted; exchanges possible. *Robin Importers, Inc., 510 Madison Ave., near 53rd St. (753-6475); Mon.–Fri. 9 a.m.–6 p.m. and Sat. 10 a.m.–5 p.m.; through 2/15.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale.* **Do not phone.**

Boutique

AN EXPANSION SALE AT THIS TRENDY boutique on 9th St. brings reductions for two weeks only on youthful fashions for women sizes 4–12: handloomed sweaters, were $170–$180, now $80; boot-length "trumpet" skirts, were $112, now $56; handloomed "batwing" sweaters, were $250, now $120; cashmere scarves with intarsia design, were $160, now $75; extravagant silk-velvet-and-lace dresses, were $450–$750, now $225–$375; leather rib-topped flat boots, were $80, now $35; leather ankle-high lace-up boots, were $135, now $67.50; and much more. A.E., M.C., V. accepted with a $50 minimum purchase; checks accepted; all sales final. *Ibiza, 42 University Place (533-4614); Mon.–Sat. 11:30 a.m.–7:30 p.m.; through 1/21.*

Jewelry

SAITY JEWELRY'S TWO STORES IN THE Trump Tower are offering one-third off the prices on everything on their shelves. At the same time, the West 72nd St. shop, West Side Boutique, is closing its doors and offering everything at 50 percent off the already discounted prices. At the Trump Tower, one-of-a-kind pieces from Nepal, Tibet, India, and Africa: exquisite eight-piece ivory-inlaid tea set, with teapot, creamer, and six cups, was $4,750, now $3,200; antique ivory pocketbook, was $1,275, now $850; ivory-inlaid picture frame, was $750, now $500; wood-and-ivory heart-shaped bangle bracelet, was $140, now $95; ring of coral and ivory, was $90, now $60; silver-cuff set inlaid with tigereye, was $475, now $315; cuff set inlaid with topaz, was $650, now $430. Native American pieces include: Hopi silver-and-turquoise ring, was $60, now $40; Navaho bear-claw-coral-turquoise-and-silver necklace, was $4,200, now $2,800; Navaho silver collar with pendant, was $475, now $315; Zuni silver-and-coral bracelet, was $165, now $122; Zuni needlepoint necklace, was $440, now $295; Navaho bear-claw buckle, was $455, now $295; and much more, including modern-design jewelry, such as a silver-and-gold braided neck ring, was $275, now $183, or a sterling-and-onyx cuff, was $560, now $340. The West Side Boutique features a large collection of one-of-a-kind pieces from Afghanistan, now 75 percent off, and other jewelry, now 50 percent off. Everything subject to prior sale. A.E., M.C., V., checks accepted; all sales final. *Saity Jewelry, Trump Tower, 725 Fifth Ave., at 57th St., Level 5 (308-6570), Mon.–Sat. 10 a.m.–6 p.m.; West Side Boutique, 239 West 72nd St. (787-5472), Mon.–Sat. 10:30 a.m.–7:30 p.m. and Sun. noon–5 p.m.; while stock lasts.*

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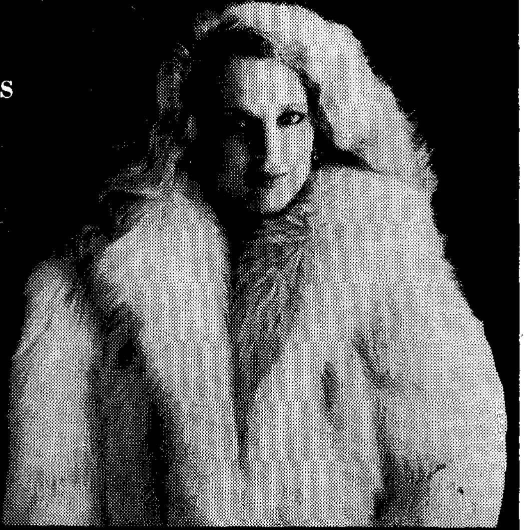

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A Complete Entertainment Guide for the Week Beginning January 11.

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, *the Manhattan theaters are listed* geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"The Horse." #2—Thru Jan. 9: "La Dolce Vita"; "Orchestra Rehearsal." Jan. 10: "Rock Around the Clock"; "Head." Jan. 11-12: "The Steel Helmet"; "Fixed Bayonets." Jan. 13-14: "Breathless (1960)"; "Weekend." Beg. Jan. 15: "Lolita"; "Baby Doll."

4. **ESSEX—Grand St. nr. Essex.** 982-4455. Thru Jan. 12: "Mortuary"; "Blood Beach." Beg. Jan. 13 (tent): "Warriors of the Wasteland."

5. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. "Danton." **AGEE ROOM**—"In the Realm of the Senses."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"Liquid Sky." #2—"The Big Chill."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. "Ziggy Stardust and the Spiders From Mars."

9. **ART—8th St. E. of University Pl.** 473-7014. "The Man Who Loved Women."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Jan. 9: "Diabolique"; "Panique." Jan. 10: "The Boy Friend"; "On Your Toes." Jan. 11: "College Holiday"; "The Meanest Man in the World." Jan. 12: "Le Million"; "Under the Roofs of Paris." Jan. 13: "Beyond a Reasonable Doubt"; "The Big Heat." Jan. 14: "Jamaica Inn"; "Shadow of a Doubt." Jan. 15: "Wuthering Heights (1939)"; "Jane Eyre."

11. **ST. MARKS CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru Jan. 12: "Never Say Never Again"; "The Road Warrior."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru Jan. 10: "The Wild One"; "Easy Rider." Jan. 11-12: "La Strada"; "Juliet of the Spirits." Jan 13-14: "Carrie"; "The Shining." Beg. Jan. 15: "The King of Comedy"; "Stardust Memories."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"Scarface." #2—"Gorky Park."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1 & #2—"Vertigo." #3—"Rear Window." #4—"Experience Preferred. . .but Not Essential."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Educating Rita."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Sudden Impact."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. "The Riddle of the Sands."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru Jan. 10: "Christine." Beg. Jan. 11: "Terms of Endearment."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"The Man Who Loved Women." #2—"Uncommon Valor." #3—"To Be or Not to Be."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—"Silkwood." #2—"Scarface."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Terms of Endearment."

32. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—"The Right Stuff." #2—"To Be or Not to Be." #3—"A Christmas Story." #4—"Risky Business." #5—"Never Say Never Again." #6—"Two of a Kind."

33. **LOEWS STATE—B'way nr. 45th St.** 582-5060. #1—"The Keep." #2—582-5070. Thru Jan. 12: "Christine." Opening Jan. 13: "Angel."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Uncommon Valor."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "The Man Who Loved Women."

37. **RKO WARNER TWIN—B'way nr. 47th St.** 975-8366. #1—Thru Jan. 12: "Return of the Jedi." Opening Jan. 13: "Hot Dog. . .The Movie." #2—"Sudden Impact."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Uncommon Valor." **EMBASSY 3**—"Wild Style." **EMBASSY 4**—"The Big Chill."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru Jan. 9: "The Last Metro"; "Day for Night." Jan. 10-11: "Melvin and Howard"; "Resurrection." Jan. 12-14: "One Flew Over the Cuckoo's Nest"; "The Shining." Beg. Jan. 15: "Victor/Victoria"; "Cabaret." #2—Jan. 9-10: "Come Back to the 5 & Dime, Jimmy Dean, Jimmy Dean"; "Streamers." Jan. 11-12: "Puberty Blues"; "The Devils Playground." Jan. 13-14: "The Last Wave"; "Walkabout." Jan. 15: "The Adventures of Robin Hood"; "The Three Musketeers"; "Ivanhoe."

41. **UA RIVOLI TWIN—B'way nr. 49th St.** 247-1633. #1—Thru Jan. 12: "D.C. Cab." Beg. Jan. 13: "Warriors of the Wasteland." #2—"Mortuary."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Rescuers"; "Mickey's Christmas Carol."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Uncommon Valor."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "Yentl."

46. **EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru Jan. 12: "The Rescuers"; "Mickey's Christmas Carol." Beg. Jan. 13: "The Riddle of the Sands."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. "Fanny & Alexander."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "Reuben, Reuben."

50. **FESTIVAL—57th St. nr. Fifth Ave.** 757-2715. "Educating Rita."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Gospel."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. "To Be or Not to Be."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Carmen."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "La Balance."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 759-4630. "Vertigo."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—"Sudden Impact." #2—Thru Jan. 12: "D.C. Cab."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru Jan. 10: "Terms of Endearment." Opening Jan. 11: "El Norte." **CORONET**—"Terms of Endearment."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "Tender Mercies."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Star 80." **CINEMA II**—753-0774. "The Dresser."

61st Street & Above
East Side

70. **UA GEMINI TWIN—Second Ave. nr. 64th St.** 832-1670. #1—Thru Jan. 12: "The Riddle of the Sands." Opening Jan. 13: "Hot Dog. . .The Movie." #2—832-2720. "Scarface."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Right Stuff."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"The Man Who Loved Women." #2—"Gorky Park."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Can She Bake a Cherry Pie?"

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Silkwood."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. "Uncommon Valor."

78. **UA EAST—First Ave. at 85th St.** 249-5100. "Mortuary."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"The Keep." #2—Thru Jan. 12: "Christine." Opening Jan. 13: "Angel."

82. **86TH STREET EAST—Nr. Third Ave.** 249-1144. "Scarface."

83. **RKO 86TH STREET TWIN—Nr. Lexington Ave.** 289-8900. #1—"Sudden Impact." #2—Thru Jan. 12: "Two of a Kind." Opening Jan. 13: "Hot Dog. . .The Movie."

84. **COSMO—116th St. nr. Lexington Ave.** 534-0330. Thru Jan. 12: "Never Say Never Again"; "Cujo."

MOVIES

61st Street & Above
West Side

85. **PARAMOUNT—B'way at 61st St.** 247-5070. "Gorky Park."

86. **LINCOLN PLAZA CINEMAS—B'way nr. 63rd St.** 757-2280. #1—"Basileus Quartet." #2—"Nostalghia." #3—Thru Jan. 12: "Pauline at the Beach." Opening Jan. 13: "Kamilla."

88. **CINEMA STUDIO—B'way at 66th St.** 877-4040. #1—"Vertigo." #2—"The Return of Martin Guerre."

89. **REGENCY—B'way nr. 67th St.** 724-3700. Thru Jan. 10: "Broadway Melody of 1940"; "Swing Time." Jan. 11-12: "The Chosen"; "Ordinary People." Jan. 13-14: "From Here to Eternity"; "Casablanca." Beg. Jan. 15: "Chariots of Fire."

90. **EMBASSY 72ND STREET TWIN—On B'way.** 724-6745. #1—"Malou." #2—"Experience Preferred. . .but Not Essential."

92. **LOEWS 83RD STREET QUAD—On B'way.** 877-3190. #1—"Gorky Park." #2—"The Man Who Loved Women." #3—"Sudden Impact." #4—"Scarface."

93. **NEW YORKER—B'way nr. 88th St.** 580-7900. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"Baby, It's You."

95. **THALIA—95th St. W. of B'way.** 222-3370. Jan. 9: "Polyester"; "Maniac." Jan. 10: "Carnival in Flanders"; "Volpone." Jan. 11: "Sword of Vengeance No. 6: White Heaven in Hell"; "Rise Against the Sword." Jan. 12: "The Conversation"; "Blow Out." Jan. 13-14: "Juliet of the Spirits"; "Nights of Cabiria." Jan. 15: "Love 'em and Leave 'em"; "Prix de Beauté."

96. **METRO CINEMA—B'way nr. 99th St.** 222-1200. Jan. 9: "The Human Condition, Part 3." Jan. 10: "The Lady Vanishes (1938)"; "The 39 Steps (1935)." Jan. 11: "The Man Who Left His Will on Film"; "Death by Hanging." Jan. 12: "Blood of the Condor"; "The Last Supper." Jan. 13: "Flashdance"; "Fame." Jan. 14: "Apocalypse Now." Jan. 15: "I Am a Fugitive From a Chain Gang"; "The Petrified Forest."

97. **OLYMPIA QUAD—B'way nr. 107th St.** 865-8128. #1—"Return of the Jedi." #2—"The Big Chill." #3—Thru Jan. 12: "Educating Rita." Opening Jan. 13: "Angel." #4—"Rear Window."

98. **RKO COLISEUM TWIN—B'way at 181st St.** 927-7200. #1—"Sudden Impact." #2—"Scarface."

99. **ALPINE—Dyckman St. at B'way.** 567-3587. Thru Jan. 12: "Never Say Never Again." Beg. Jan. 13 (tent.): "Christine."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 873-1300; Naturemax: 496-0900. Free with museum adm. Jan. 12, 7 p.m.: "Burning an Illusion" (1982) by Menelik Shabazz. Naturemax Theater: Adm. $3; senior citizens & children $1.50 (each film): Mon.-Fri., 10:30 a.m.: "Man Belongs to Earth"; Mon.-Fri., 11:30 a.m.-3:30 p.m., Sat.-Sun., 10:30 a.m.-4:40 p.m.: "To Fly" & "Living Planet"; Adm. $4.50; senior citizens & children $3 (double feature): Fri., 4:50 p.m.: "To Fly" & "Living Planet"; Fri.-Sat., 6 p.m.: "Living Planet" & "Man Belongs to the Earth"; Fri.-Sat., 7:30 p.m.: "To Fly" & "Man Belongs to the Earth."

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $3; students, senior citizens & members $2. Jan. 10, 12 noon: "Shamanism in Korea," "Buddhist Bells of Korea," & "Pagodas of Korea."

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; children & senior citizens $1. Jan. 11, 8 p.m.: "The Sun Also Rises" (1957) by Henry King, with Tyrone Power, Ava Gardner & Errol Flynn.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Adm. $3; members $2. Jan. 13, 8 p.m.: "Storytelling" (1983) & "Speak Body" (1979) by Kay Armitage. Jan. 14, 8 p.m.: Welcome to 1984: "Communism" (1950), "Duck and Cover" (1952), & "The Next Voice You Hear" (1950) by William Wellman, with Nancy Davis (Reagan). Jan. 15, 8 p.m.: "Topography/Surface Writing" (1983) by Jeffrey Skoller, & "Crime Around the Collar" (1981) by Sherry Millner.

FILM SOCIETY OF LINCOLN CENTER—140 W. 65th St. 877-1800, ext. 489. Tickets are now available for a tribute to actress Claudette Colbert,

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Roger Ebert,
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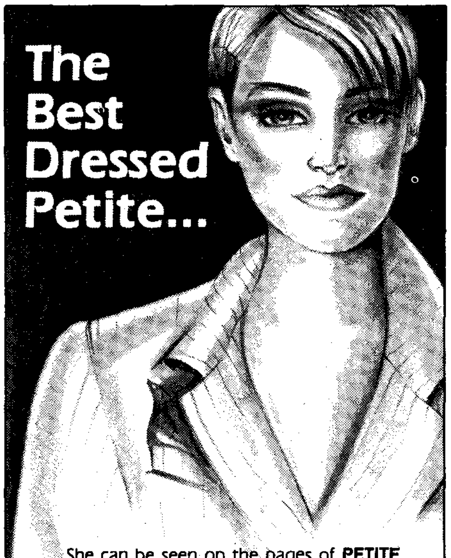
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MOVIES

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FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. Jan. 11, at 1, 3:15, 6 & 8:30 p.m.: "Espoir" (1939) by André Malraux.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Jan. 14, 8 p.m.: "The Leopard" (1963) by Luchino Visconti, with Burt Lancaster.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. $4; members, students & senior citizens $3. Jan. 12, 7:30 p.m.: "A Public Benefactor" (1964) by Satsuo Yamamoto. Jan. 13, 7 p.m.: "Freezing Point" (1966) & (at 8:50 p.m.) "Blood Feud" (1969) by Yamamoto.

THE KITCHEN—484 Broome St. 925-3615. Free. Jan. 5-28, Tue.-Sat., 1-6 p.m.: "1984 in 1984" by Nam June Paik.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Thru Jan. 14: Holiday Programs for Children. Thru Jan. 28: Fred Astaire: The Television Years.

MUSEUM OF MODERN ART—West Wing, 18 W. 54th St. 708-9500. *Closed for renovations* until May, 1984.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $4; members $2.50; senior citizens & children $2. Jan. 9, 8 p.m.: "Fanny & Alexander" (1982) by Ingmar Bergman. Jan. 10-11, 8 p.m.: "The State of Things" (1982) by Wim Wenders. Jan. 12-15, 7:30 p.m., & Jan. 15, 2 p.m.: "Napoleon" (1927) by Abel Gance; Jan. 13, 7:30 p.m.: "Northern Lights" (1978) by John Hanson & Rob Nilsson. .

NEW YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Jan. 15, 2 p.m.: "The Unbeliever" (1918), with Erich von Stroheim, & "A Vitagraph Romance" (1912).

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Jan. 10, 12 *noon: "High Noon" (1952) by Fred* Zinnemann, with Gary Cooper, & "An Arizona Wooing" (1915) by Tom Mix; 2:30 p.m.: "Monterey Pop" (1968) by D.A. Pennebaker, with Jimi Hendrix. Jan. 12, 12 noon: "Mies van der Rohe" (1979) by Georgia van der Rohe. **Webster branch, 1465 York Ave.** Free. Jan. 12, 6 p.m.: "Steamboat Bill, Jr." (1927) by Buster Keaton.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Adm $3; members $2.50. Jan. 13, 8 p.m.: "Billy Liar!" (1963) by John Schlesinger, with Tom Courtenay.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens & students $4. Tue.-Sun., 6, 8 & 10 p.m., & Fri.-Sun., 4 p.m.: "Wuthering Heights" (1954) by Luis Buñuel. Fri.-Sun., 2 p.m. (free): "Rings on the Water" by Mercedes Gregory; 3 p.m. (free): "Grenada: The Future Coming Towards Us" by John Douglas, Carmen Ashhurst & Samori Marksman.

SQUAT THEATRE—256 W. 23rd St. 206-0945. Adm. $4. Jan. 13, 8 p.m., Jan. 14, 10 p.m., Jan. 15, 4 & 8 p.m.: "The Jungle Book" (1942) by Zoltan Korda, & (Jan. 13, 10 p.m., Jan. 14, 8 p.m. & 12 midnight, Jan. 15, 6 & 10 p.m.) "The 400 Blows" (1959) & "Les Mistons" by François Truffaut.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Thru Jan. 24: Tue., 12 noon-8 p.m., Wed-Sun., 12 noon-6 p.m.: "Seesaw" (1983) by Alvin Lucier.

Bronx

100. **ALLERTON—Allerton Ave. nr. Cruger.** 547-2444. #1—Thru Jan. 12: "D.C. Cab." #2—Thru Jan. 12: "Sudden Impact." #3—Thru Jan. 12 (tent.): "Uncommon Valor."

102. **CAPRI—E. Fordham Rd. nr. Jerome Ave.** 367-0558. "Scarface."

103. **CIRCLE—Westchester Ave. at E. 177th St.** 863-2100. #1—"D.C. Cab." #2—"The Rescuers"; "Mickey's Christmas Carol."

104. **CITY—2081 Bartow Ave. in Co-op City.** 379-4998. #1—"Terms of Endearment." #2—"Yentl."

105. **DALE—W. 231st St. at B'way.** 884-5300. #1—"Yentl." #2—"Mortuary."

106. **DOVER—1729 Boston Rd. at 174th St.** 542-3511. Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Warriors of the Wasteland."

109. **INTERBORO—E. Tremont Ave. nr. Bruckner Blvd.** 792-2100. #1—"Mortuary." #2—"Sudden Impact." #3—"Scarface." #4—"Two of a Kind."

110. **KENT—E. 167th St. nr. Grand Conc.** 992-9330. Thru Jan. 12: "Mortuary"; "Blood Beach." Beg. Jan. 13: "Warriors of the Wasteland."

111. **LOEWS AMERICAN—East Ave. at Metropolitan.** 828-3322. #1—"Uncommon Valor." #2—"Sudden Impact."

112. **LOEWS PARADISE—E. 188th St. at Grand Conc.** 367-1288. #1—"Terms of Endearment"; "Trading Places." #2—"Uncommon Valor." #3—"Gorky Park"; "Easy Money." #4—"Christine."

113. **LOEWS RIVERDALE—W. 259th St. at Riverdale Ave.** 884-2260. "Terms of Endearment."

114. **PALACE—Unionport Rd. at E. Tremont Ave.** 829-3900. #1—"Return of the Jedi." #2—"Mortuary." #3—"Scarface."

115. **RKO FORDHAM—E. Fordham Rd. at Valentine Ave.** 367-3050. #1—Thru Jan. 12: "To Be or Not to Be." Beg. Jan. 13: "Hot Dog. . .The Movie." #2—Thru Jan. 12: "Mortuary." #3—"D.C. Cab." #4—Thru Jan. 12: "Last Hunter"; "Golden Triangle." Beg. Jan. 13: "Warriors of the Wasteland."

117. **VALENTINE—E. Fordham Rd. at Valentine Ave.** 584-9583. #1—"Sudden Impact." #2—"Two of a Kind." #3—"The Rescuers"; "Mickey's Christmas Carol."

118. **WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy.** 409-9030. #1—"D.C. Cab." #2—"Uncommon Valor." #3—"Mortuary." #4—"Gorky Park." #5—"The Rescuers"; "Mickey's Christmas Carol." #6—"Scarface." #7—"Christine." #8—"Terms of Endearment." #9—"Sudden Impact." #10—"Yentl."

Brooklyn

201. **BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St.** 238-4200. #1—"Scarface." #2—"Sudden Impact." #3—"To Be or Not to Be." #4—Thru Jan 13: "D.C. Cab"; "Hot Dog. . .The Movie." #5—Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Warriors of the Wasteland."

202. **BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St.** 748-4200. #1—"Gorky Park"; "Easy Money." #2—"Two of a Kind."

203. **BENSONHURST—BENSON—86th St. at 20th Ave.** 372-1617. #1—"To Be or Not to Be." #2—Thru Jan. 12: "Sudden Impact." Beg. Jan. 13: "Hot Dog. . .The Movie."

204. **BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St.** 339-1060. "Sudden Impact."

205. **BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave.** 236-5001. #1—"Terms of Endearment." #2—"Uncommon Valor." #3—"A Christmas Story."

206. **BENSONHURST—MARBORO—Bay Pkwy. at 69th St.** 232-4000. #1—"Two of a Kind." #2—"Scarface." #3—"Yentl." #4—"Mortuary."

208. **BOROUGH PARK—WALKER—18th Ave. at 64th St.** 232-4500. "The Rescuers"; "Mickey's Christmas Carol."

210. **BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave.** 743-4333. #1—"Terms of Endearment." #2—"Yentl." #3—Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Warriors of the Wasteland." #4—"Scarface."

211. **BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange.** 596-7070. #1—"To Be or Not to Be." #2—"Gorky Park."

212. **CANARSIE—TRIPLEX—Ave. L at E. 93rd St.** 251-0700. #1—Thru Jan. 12: "D.C. Cab." #2—Thru Jan. 12: "Yentl." #3—Thru Jan. 12: "Scarface."

213. **COBBLE HILL—TWIN—Court St. at Butler.** 596-9113. #1—Thru Jan. 12: "The Rescuers"; "Mickey's Christmas Carol." #2—Thru Jan. 12: "Yentl."

214. **DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton.** 624-3591. "Sudden Impact."

215. **DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay.** 875-4024. #1—"Christine." #2—"Uncommon Valor." #3—"Scarface." #4—"D.C. Cab."

216. **DOWNTOWN BROOKLYN—REGENT—Fulton St. at Bedford Ave.** 622-8143. Thru Jan. 12: "Never Say Never Again"; "Cujo."

219. **FLATBUSH—RKO ALBERMARLE—Flatbush Ave. at Albermarle Rd.** 287-9300. Thru Jan. 12: "Sudden Impact"; "Scalps."

220. **FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave.** 284-5700. #1—"Scarface." #2—"D.C. Cab." #3—Thru Jan. 12: "Christine"; "Mortuary." #4—"Terms of Endearment."

222. **FLATBUSH—RUGBY—Utica Ave. nr. Church.** 346-7807. #1—Thru Jan. 12: "D.C. Cab"; "Dr. Detroit." Beg. Jan. 13: "Warriors of the Wasteland." #2—Thru Jan. 12: "Sudden Impact"; "Fist of the White Lotus." Beg. Jan. 13: "Angel."

223. **FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K.** 763-3000. #1—"Christine." #2—"Terms of Endearment."

225. **FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U.** 253-1110. #1—"Two of a Kind." #2—"Scarface." #3—"Yentl." #4—"Sudden Impact."

228. **GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave.** 389-1100. Thru Jan. 12: "Mortuary"; "Game of the Vulture."

231. **MIDWOOD—AVENUE U—At E. 16th St.** 336-1234. Thru Jan. 12: "Uncommon Valor."

232. **MIDWOOD—KENT—Coney Island Ave. nr. Ave. H.** 434-8422. "The Big Chill."

233. **MIDWOOD—RKO COLLEGE—Flatbush Ave. at Ave. H.** 859-1384. "Uncommon Valor."

234. **MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave.** 645-8588. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—Thru Jan 12: "The Man Who Loved Women." Beg. Jan. 13: "Hot Dog. . .The Movie." #3—"To Be or Not to Be." #4—"Return of the Jedi."

235. **MIDWOOD—RKO MIDWOOD—Ave. J at E. 13th St.** 377-1718. "Yentl."

236. **PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave.** 636-0170. #1—Thru Jan. 12: "The Big Chill." #2—Thru Jan. 12: "Rear Window."

237. **RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam.** 821-5993. #1—Tent.: "Scarface." #2—"Mortuary." #3—Thru Jan. 12: "D.C. Cab." Beg. Jan. 13: "Warriors of the Wasteland."

238. **WILLIAMSBURG—COMMODORE—B'way at Rodney St.** 384-7259. #1—Thru Jan. 12: "Mortuary"; "Crippled Master." #2—Program unavailable.

239. **WILLIAMSBURG—WILLIAMSBURG—B'way at Marcy Ave.** 384-0075. Thru Jan. 12: "Never Say Never Again."

Staten Island

300. **ELTINGVILLE—AMBOY—** 356-3800. #1—Thru Jan. 12: "Scalps." #2—Thru Jan. 12: "The Big Chill."

302. **MARINER'S HARBOR—JERRY LEWIS—** 273-9601. Thru Jan. 12: "Mortuary"; "Screwballs.'

303. **NEW DORP—HYLAN—** 351-6601. #1—"Terms of Endearment." #2—Thru Jan. 12: "The Man Who Loved Women."

304. **NEW DORP—LANE—** 351-2110. "Two of a Kind."

305. **NEW DORP—RAE—** 979-0444. #1—"Mortuary." #2—"Sudden Impact."

306. **NEW DORP—RKO FOX PLAZA—** 987-6800. #1—"To Be or Not to Be." #2—"Scarface."

307. **NEW SPRINGVILLE—ISLAND—** 761-6666. #1—"Return of the Jedi." #2—"Sudden Impact."

308. **NEW SPRINGVILLE—RKO RICHMOND—** 761-3103. "Yentl."

Queens

401. **ASTORIA—UA ASTORIA—Steinway St. at 30th Ave.** 545-9470. #1—"Sudden Impact." #2—"Scarface." #3—"Two of a Kind." #4—"Mortuary."

402. **BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave.** 428-4040. #1—"Sudden Impact." #2—"Christine."

403. **BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave.** 225-1110. #1—"Scarface." #2—"To Be or Not to Be." #3—"Yentl." #4—"The Riddle of the Sands."

406. **CORONA—PLAZA—Roosevelt Ave. nr. 103rd St.** 639-0012. Thru Jan. 12: "The Dead Zone"; "Beyond the Limit."

407. **DOUGLASTON—MOVIEWORLD.—L.I. Expressway at Cross Island P'kway.** 423-7200. #1—"To Be or Not to Be." #2—"Scarface." #3—"The Man Who Loved Women." #4—"The Rescuers"; "Mickey's Christmas Carol." #5—"Uncommon Valor." #6—"Gorky Park." #7—"Two of a Kind."

408. **ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd.** 429-4770. #1—"Gorky Park." #2—"Christine."

410. **FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke.** 591-8555. #1—"The Big Chill." #2—"Mortuary."

411. **FLUSHING—RKO KEITHS—Northern Blvd. at Main St.** 353-4000. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Terms of Endearment."

412. **FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd.** 359-1050. #1—Thru Jan. 12: "Christine." Beg. Jan. 13: "Hot Dog. . .The Movie." #2—"Uncommon Valor." #3—"D.C. Cab."

413. **FLUSHING—UA QUARTET—Northern Blvd. at 160th St.** 359-6777. #1—"Mortuary." #2—"The Big Chill." #3—"The Rescuers"; "Mickey's Christmas Carol." #4—"Two of a Kind."

414. **FLUSHING—UTOPIA—Union Tpke. at 188th St.** 454-2323. #1—"Gorky Park." #2—"Two of a Kind."

416. **FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd.** 261-2244. Program unavailable.

417. **FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave.** 544-1020. Program unavailable.

418. **FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd.** 261-7866. #1—"To Be or Not to Be." #2—"Two of a Kind."

419. **FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave.** 459-8944. "Terms of Endearment."

420. **FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd.** 261-8572. #1—"Scarface." #2—"D.C. Cab." #3—"Sudden Impact." #4—"The Right Stuff."

422. **FRESH MEADOWS—CINEMA CITY—Horace Harding Exp. at 183rd St.** 357-9100. #1—"The Riddle of the Sands." #2—"Scarface." #3—"The Rescuers"; "Mickey's Christmas Carol." #4—"Uncommon Valor." #5—"To Be or Not to Be."

423. **FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St.** 454-6800. #1—"Yentl." #2—"Terms of Endearment."

424. **GLEN OAKS—RKO—Union Tpke. at 255th St.** 347-7777. "Two of a Kind."

426. **JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St.** 335-0170. #1—"Terms of Endearment." #2—Thru Jan. 12: "The Big Chill." Beg. Jan. 13: "Hot Dog. . .The Movie." #3—"Uncommon Valor."

427. **JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave.** 429-8004. Tent.: "Scarface."

428. **JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave.** 335-0242. #1—"Mortuary." #2—Tent.: "Sudden Impact." #3—Thru Jan. 12: "D.C. Cab." Beg. Jan. 13: "Warriors of the Wasteland."

433. **JAMAICA—ROCHDALE—Baisley Blvd. at N.Y. Blvd.** 276-5300. Thru Jan. 12: "Never Say Never Again"; "The Osterman Weekend."

436. **KEW GARDENS HILLS—MAIN STREET—Nr. 72nd Dr.** 268-3636. Thru Jan. 12: "Never Say Never Again." Beg. Jan. 13 (tent.): "The Man Who Loved Women."

438. **MIDDLE VILLAGE—ARION—Metropolitan Ave. nr. 74th St.** 894-4183. Thru Jan. 12: "The Big Chill."

439. **OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd.** 848-1738. #1—"Sudden Impact." #2—"Scarface."

442. **REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave.** 639-0600. Program unavailable.

443. **REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. & L.I. Expwy.** 699-4700. Program unavailable.

447. **ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St.** 945-4632. #1—Thru Jan. 12: "Never Say Never Again"; "The Outsiders." #2—Thru Jan. 12: "Yentl."

448. **SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St.** 784-3050. #1—"Christine." #2—"Mortuary."

450. **WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St.** 767-2800. #1—"Terms of Endearment." #2—"Yentl."

451. **WOODHAVEN—HAVEN—Jamaica Ave. nr. 80th St.** 296-2325. Program unavailable.

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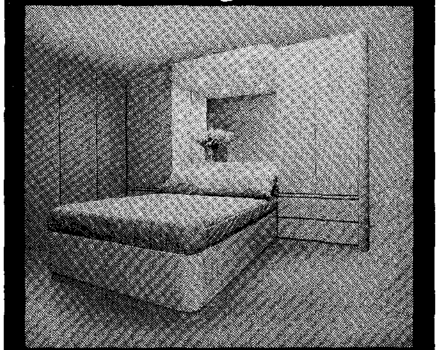

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Nassau County

500. BALDWIN—GRAND AVENUE— 223-2323. #1—Thru Jan. 12: "The Man Who Loved Women." Beg. Jan. 13: "Angel." #2—"The Big Chill."

501. BALDWIN—RKO— 223-9230. "The Riddle of the Sands."

502. BELLEROSE—RKO— 775-1351. Thru Jan. 10: "Zelig." Beg. Jan. 11: "The Osterman Weekend."

503. BELLMORE—PLAYHOUSE— 785-5400. #1—Thru Jan. 12: "Never Say Never Again." #2—Thru Jan. 12: "Return of the Jedi."

504. BELLMORE—THE MOVIES— 785-3032. Thru Jan. 12: "Educating Rita."

511. EAST MEADOW—FLICK— 794-8008. Program unavailable.

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"Scarface." #2—"Sudden Impact." #3—"To Be or Not to Be." #4—Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Warriors of the Wasteland."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru Jan. 12: "The Big Chill." #2—Thru Jan. 12: "Rear Window."

514. ELMONT—ARGO— 437-0356. *Program* unavailable.

516. FARMINGDALE—RKO— 249-0122. Thru Jan. 10: "Zelig." Beg. Jan. 11: "The Osterman Weekend."

517. FLORAL PARK—RKO FLORAL— 352-2280. "To Be or Not to Be."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—"Yentl." #2—"Scarface."

519. GARDEN CITY—RKO ROOSEVELT FIELD — 741-4007. #1—"Sudden Impact." #2—"Two of a Kind." #3—"Terms of Endearment."

521. GARDEN CITY PARK—RKO PARK EAST — 741-8484. "The Man Who Loved Women."

523. GREAT NECK—SQUIRE— 466-2020. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Yentl."

524. HEWLETT—RKO— 791-6768. Thru Jan. 10: "Zelig." Beg. Jan. 11: "The Osterman Weekend."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—Thru Jan. 12: "D.C. Cab." Beg. Jan. 13: "Warriors of the Wasteland."

528. HICKSVILLE—RKO TWIN NORTH— 433-2400. "Silkwood." **SOUTH**—"Scarface."

529. LAWRENCE—RKO— 371-0203. #1—"Sudden Impact." #2—"The Big Chill." #3—"Uncommon Valor."

530. LEVITTOWN—LEVITTOWN— 731-0516. #1—Thru Jan. 12: "Return of the Jedi." Beg. Jan. 13 (tent.): "Christine." #2—Thru Jan. 12: "Never Say Never Again." Beg. Jan 13 (tent.): "The Man Who Loved Women."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"The Keep." #2—"Terms of Endearment." #3—"Christine." #4—"Two of a Kind." #5—"Gorky Park." #6—"The Man Who Loved Women."

532. LONG BEACH—LIDO— 432-0056. Thru Jan. 12: "Piranha II"; "Up in Smoke."

533. LYNBROOK—LYNBROOK— 593-1033. #1—"Scarface." #2—"Yentl." #3—"Gorky Park." #4—Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Warriors of the Wasteland."

534. LYNBROOK—STUDIO ONE— 599-1444. Thru Jan. 12: "Experience Preferred. . .but Not Essential."

535. MALVERNE—TWIN— 599-6966. #1—Thru *Jan. 12: "Return of the Jedi." Beg. Jan. 13:* "Educating Rita." #2—Thru Jan. 12: "Never Say Never Again." Beg. Jan. 13 (tent.): "The Man Who Loved Women."

536. MANHASSET—MANHASSET— 627-7887. #1—"Scarface." #2—"Two of a Kind." #3—"The Riddle of the Sands."

537. MANHASSET—RKO CINEMA— 627-1300. "Terms of Endearment."

540. MASSAPEQUA—PEQUA— 799-6464. "To Be or Not to Be."

541. MASSAPEQUA—THE MOVIES AT SUNRISE MALL— 795-2244. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"Two of a Kind." #3—"Sudden Impact." #4—Thru Jan. 12: "D.C. Cab." Beg. Jan. 13: "Warriors of the Wasteland." #5—"The Big Chill." #6—"Terms of Endearment." #7—"Yentl."

542. MERRICK—GABLES— 546-0734. Thru Jan. 12: "Return of the Jedi." Beg. Jan. 13: "Never Say Never Again."

543. MERRICK—MALL— 623-4424. Program unavailable.

545. NEW HYDE PARK—HERRICKS— 747-0555. "Gorky Park."

546. NEW HYDE PARK—RKO ALAN— 354-4338. Thru Jan. 12: "Mortuary."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru Jan. 12: "The Big Chill." #2—Thru Jan. 12: "Educating Rita."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. "The Big Chill."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru Jan. 12: "Return of the Jedi." #2—Thru Jan. 12: "Never Say Never Again."

550. PLAINVIEW—OLD COUNTRY— 931-4242. #1—Thru Jan. 12: "The Man Who Loved Women." Beg. Jan. 13: "Angel." #2—"Gorky Park."

551. PLAINVIEW—RKO MORTON VILLAGE— 938-2323. "Two of a Kind."

552. PLAINVIEW—RKO TWIN— 931-1333. #1—"Terms of Endearment." #2—"Mortuary."

554. PORT WASHINGTON—MOVIES— 944-6200. #1—"Gorky Park." #2—Thru Jan. 12: "Never Say Never Again." Beg. Jan. 13: "Hot Dog. . .The Movie." #3—"Uncommon Valor."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru Jan. 12: "All the Right Moves."

557. ROCKVILLE CENTRE—RKO FANTASY— 764-8000. "The Right Stuff."

558. ROCKVILLE CENTRE—RKO TWIN— 678-3121. #1—"Two of a Kind." #2—"To Be or Not to Be."

559. ROSLYN—ROSLYN— 621-8488. #1—"The Man Who Loved Women." #2—Thru Jan. 12: "The Big Chill." Beg. Jan. 13: "Angel."

561. SYOSSET—SYOSSET— 921-5810. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"Uncommon Valor."

562. SYOSSET—UA CINEMA 150— 364-0700. "Yentl."

566. VALLEY STREAM—RKO GREEN ACRES— 561-2100. #1—"Two of a Kind." #2—"To Be or Not to Be." #3—"Silkwood."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"The Man Who Loved Women." #2—"Uncommon Valor." #3—"The Rescuers"; "Mickey's Christmas Carol." #4—"Mortuary." #5—"Gorky Park." #6—"D.C. Cab." #7—"Christine." #8—"Scarface." #9—"Sudden Impact." #10—"Terms of Endearment." #11—"Yentl."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—"Uncommon Valor." #2—"Mortuary."

571. WANTAGH—RKO— 781-6969. "Scarface."

573. WESTBURY—DRIVE-IN— 334-3400. #1—"Scarface." #2—Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Warriors of the Wasteland." #3—Thru Jan. 12: "The Big Chill." Beg. Jan. 13: "Hot Dog. . .The Movie."

574. WESTBURY—WESTBURY— 333-1911. #1—"Rear Window." #2—Thru Jan. 12: "Der Rosenkavalier." Beg. Jan. 13: "Tosca."

Suffolk County

601. BABYLON—BABYLON— 669-3399. "Scarface."

602. BABYLON—RKO— 669-0700. #1—"Mortuary." #2—"To Be or Not to Be."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Christine." #2—"Uncommon Valor." #3—"Terms of Endearment."

604. BAY SHORE—CINEMA— 665-1722. "Yentl."

606. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"Sudden Impact." #2—"A Christmas Story."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru Jan. 12 (tent.): "A Christmas Story." Beg. Jan. 13 (tent.): "Christine."

612. CENTER MORICHES—CENTER— 878-2100. Thru Jan. 12: "The Rescuers"; "Mickey's Christmas Carol."

613. CENTEREACH—CENTEREACH— 588-0088. "The Rescuers"; "Mickey's Christmas Carol."

615. COMMACK—MAYFAIR— 543-0707. Thru Jan. 12: "Two of a Kind."

616. COMMACK—MULTIPLEX— 462-6953. #1—"Mortuary." #2—"D.C. Cab." #3—"Uncommon

Valor." #4—"The Rescuers"; "Mickey's Christmas Carol." #5—"Yentl." #6—"Christine." #7—"Scarface." #8—"Terms of Endearment." #9—"Sudden Impact." #10—"The Big Chill."

617. **COMMACK—RKO—** 499-4545. #1—"To Be or Not to Be." #2—"The Man Who Loved Women."

619. **CORAM—CORAM—** 698-7200. Thru Jan. 12: "D.C. Cab."

621. **CORAM—PINE—** 698-6442. #1—"Yentl." #2—"To Be or Not to Be."

622. **DEER PARK—DEER PARK—** 667-2440. "Mortuary."

625. **EAST HAMPTON—CINEMAS—** 324-0448. #1—"Scarface." #2—"Terms of Endearment." #3—"Yentl." #4—Thru Jan. 12: "Sudden Impact." Beg. Jan. 13: "Hot Dog. . .The Movie." #5—Thru Jan. 12: "Two of a Kind." Beg. Jan. 13: "Uncommon Valor."

626. **EAST NORTHPORT—LARKFIELD—** 261-0043. "Yentl."

627. **EAST SETAUKET—RKO FOX—** 473-2400. "Mortuary."

628. **ELWOOD—ELWOOD—** 499-7800. #1—"Terms of Endearment." #2—"Uncommon Valor."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—"The Rescuers"; "Mickey's Christmas Carol." #2—"Two of a Kind."

632. **HUNTINGTON—RKO SHORE—** 421-5200. #1—"Sudden Impact." #2—"To Be or Not to Be." #3—"The Riddle of the Sands." #4—"Two of a Kind."

633. **HUNTINGTON—RKO WHITMAN—** 423-1300. "The Right Stuff."

634. **HUNTINGTON—RKO YORK—** 421-3911. "Scarface."

635. **ISLIP—ISLIP—** 581-5200. #1—Thru Jan. 12: "D.C. Cab." #2—Thru Jan. 12: "Christine." #3—Thru Jan. 12: "Two of a Kind."

636. **KINGS PARK—KINGS PARK—** 269-4422. Thru Jan. 12: "Never Say Never Again."

637. **LAKE GROVE—RKO SMITH HAVEN MALL—** 724-9550. "Silkwood."

638. **LAKE RONKONKOMA—LAKESIDE—** 981-7100. Program unavailable.

639. **LINDENHURST—LINDENHURST—** 888-5400. Thru Jan. 12 (tent.): "A Christmas Story." Beg. Jan. 13 (tent.): "Christine."

640. **MATTITUCK—MATTITUCK—** 298-4405. #1—Thru Jan. 12: "Return of the Jedi." #2—Thru Jan. 12: "The Big Chill." #3—Thru Jan. 12: "D.C. Cab."

642. **NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—** 265-8118. Thru Jan. 12: "Sudden Impact." Beg. Jan. 13: "Hot Dog. . .The Movie." **OUTDOOR**—Thru Jan. 12: "Christine." Beg. Jan. 13: "Sudden Impact."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—"Two of a Kind." #2—"The Rescuers"; "Mickey's Christmas Carol."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru Jan. 12 (tent.): "A Christmas Story." Beg. Jan. 13 (tent.): "Christine."

645. **OAKDALE—OAKDALE—** 589-8118. Thru Jan. 12: "The Rescuers"; "Mickey's Christmas Carol." Beg. Jan. 13: "Never Say Never Again."

648. **PATCHOGUE—PATCHOGUE—** 475-0601. #1—"Terms Of Endearment." #2—"Sudden Impact." #3—"Yentl."

649. **PATCHOGUE—RKO PLAZA—** 475-5225. #1—"The Man Who Loved Women." #2—"Scarface."

650. **PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—** 363-7200. Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Hot Dog. . .The Movie." **OUTDOOR**—Thru Jan. 12: "D.C. Cab." Beg. Jan. 13: "Warriors of the Wasteland."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"To Be or Not to Be." #2—"The Big Chill."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Scarface." **WEST—**"Sudden Impact."

654. **PORT JEFFERSON STATION—RKO BROOKHAVEN—** 473-1200. Thru Jan. 10: "Zelig." Beg. Jan. 11: "The Osterman Weekend."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru Jan. 12: "Never Say Never Again."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. Thru Jan. 12: "The Draughtsman's Contract." Beg. Jan. 13: "Passion."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru Jan. 12: "Return of the Jedi." #2—Thru Jan. 12: "Two of a Kind." #3—Thru Jan. 12: "Never Say Never Again."

660. **SHIRLEY—TWIN—** 281-4466 #1—Thru Jan. 12: "Never Say Never Again." #2—Thru Jan. 12: "Return of the Jedi."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Scarface."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—"Gorky Park." #2—"To Be or Not to Be." #3—"The Big Chill."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Terms of Endearment." #2—"The Man Who Loved Women." #3—"Uncommon Valor."

666. **WEST ISLIP—TWIN—** 669-2626. #1—Thru Jan. 12: "Return of the Jedi." #2—Thru Jan. 12: "Never Say Never Again."

667. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru Jan. 12: "To Be or Not to Be."

668. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru Jan. 12: "Uncommon Valor." Beg. Jan. 13 (tent.): "Sudden Impact."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. #1—Thru Jan. 12: "Sudden Impact." Beg. Jan. 13 (tent.): "Uncommon Valor." #2—"The Big Chill."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Terms of Endearment."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"The Riddle of the Sands." #2—"The Rescuers"; "Mickey's Christmas Carol." #3—"Sudden Impact."

703. **CROSS RIVER—CINEMA—** 763-8811. Thru Jan. 12: "Never Say Never Again."

704. **DOBBS FERRY—PICKWICK—** 693-7727. Program unavailable.

705. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Scarface." #2—"Yentl."

707. **HARRISON—SILVER SCREEN—** 835-2961. Jan. 9-11: "Angelo, My Love"; "My Dinner With Andre." Jan. 12-15: "The Draughtsman's Contract."

708. **HARTSDALE—CINEMA—** 428-2200. #1—Thru Jan. 12: "The Man Who Loved Women." #2—Thru Jan. 12: "To Be or Not to Be." #3—"Terms of Endearment." #4—Thru Jan. 12: "Gorky Park."

709. **LARCHMONT—PLAYHOUSE—** 834-3001. "Yentl."

710. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"Mortuary." #2—"To Be or Not to Be." #3—"D.C. Cab." #4—"Scarface."

711. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—Thru Jan. 12: "Mortuary." #2—Thru Jan. 12: "Gorky Park."

712. **MOUNT VERNON—PARKWAY—** 664-3311. "Educating Rita."

713. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"Gorky Park"; "Easy Money." #2—"Mortuary."

714. **NEW ROCHELLE—RKO PROCTORS—** 632-1100. #1—"Scarface." #2—"Sudden Impact." #3—"Uncommon Valor." #4—"Christine"; "Scalps." #5—"To Be or Not to Be."

715. **NEW ROCHELLE—TOWN—** 632-4000. "Terms of Endearment."

716. **OSSINING—ARCADIAN—** 941-5200. #1—Thru Jan. 12: "Two of a Kind." #2—Thru Jan. 12: "Uncommon Valor."

717. **PEEKSKILL—BEACH—** 737-6262. #1—"Scarface." #2—"Yentl." #3—"Mortuary." #4—"Two of a Kind."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—"Terms of Endearment." #2—"Sudden Impact." #3—Thru Jan. 12: "To Be or Not to Be." #4—Thru Jan. 12: "The Big Chill."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru Jan. 12: "Educating Rita."

721. **PLEASANTVILLE—ROME—** 769-0720. Program unavailable.

722. **RYE—RYE RIDGE—** 939-8177. #1—"Gorky Park." #2—"Terms of Endearment."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Experience Preferred. . .but Not Essential."

724. **SCARSDALE—PLAZA—** 725-0078. "The Big Chill."

726. **WHITE PLAINS—COLONY—** 683-1175. Thru Jan. 12: "D.C. Cab."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Sudden Impact." #2—Thru Jan. 12: "Christine."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. "To Be or Not to Be."

730. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—"Yentl." #2—"Silkwood."

SIDEWALKERS'

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JANUARY 1984
by Jay Jacobs

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Now Live Music, Too!
Exclusive Lounge Engagement
Tues. thru Sat. from 8:00
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Original, Driving Sounds of

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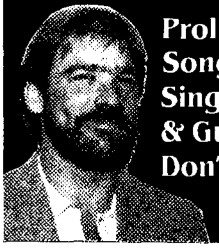

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731. **YONKERS–KENT**– 237-3440. #1–Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Angel." #2–"The Big Chill."

732. **YONKERS–MOVIELAND**– 793-0002. #1–"Terms of Endearment." #2–"To Be or Not to Be." #3–"Scarface." #4–"The Right Stuff."

733. **YONKERS–PARK HILL**– 969-4477. #1–"Uncommon Valor." #2–"D.C. Cab." #3–"Mortuary."

735. **YORKTOWN HEIGHTS–TRIANGLE**– 245-7555. #1–"The Rescuers"; "Mickey's Christmas Carol." #2–"Gorky Park." #3–"The Man Who Loved Women."

Rockland County

744. **NANUET–ROUTE 59**– 623-3355. "Scarface."

745. **NANUET–THE MOVIES**– 623-0211. #1–"Christine." #2–"Gorky Park." #3–"Mortuary." #4–"Return of the Jedi." #5–"D.C. Cab."

746. **NEW CITY–TOWN**– 634-5100. #1–"Terms of Endearment." #2–Thru Jan. 12: "Educating Rita."

747. **NEW CITY–UA CINEMA 304**– 634-8200. #1–"To Be or Not to Be." #2–"Sudden Impact."

748. **NYACK–CINEMA EAST**– 358-6631. "Silkwood."

751. **PEARL RIVER–CENTRAL**– 735-2530. "Terms of Endearment."

752. **PEARL RIVER–PEARL RIVER**– 735-6500. "To Be or Not to Be."

754. **SPRING VALLEY–CINEMA 45**– 352-1445. "Two of a Kind."

755. **STONY POINT–9 W CINEMA**– 942-0303. "Uncommon Valor."

756. **SUFFERN–LAFAYETTE**– 357-6030. "Yentl."

758. **WEST HAVERSTRAW–PLAZA**– 947-2220. "The Rescuers"; "Mickey's Christmas Carol."

Connecticut

(Area Code 203)
Fairfield County

773. **BROOKFIELD–FINE ARTS**– 775-0070. #1–"Two of a Kind." #2–"Scarface."

774. **DANBURY–CINE**– 743-2200. #1–"Terms of Endearment." #2–"Yentl." #3–Thru Jan. 12: "The Man Who Loved Women." Beg. Jan. 13: "Hot Dog. . .The Movie."

775. **DANBURY–CINEMA**– 748-2923. #1–"Gorky Park." #2–"To Be or Not to Be."

777. **DANBURY–PALACE**– 748-7496. #1–"Sudden Impact." #2–Thru Jan. 12: "Christine." #3–"Uncommon Valor."

778. **DARIEN–PLAYHOUSE**– 655-0100. "Terms of Endearment."

779. **FAIRFIELD–COMMUNITY**– 255-6555. #1–"Christine." #2–"Sudden Impact."

780. **FAIRFIELD–COUNTY**– 334-1411. "Uncommon Valor."

781. **GREENWICH–CINEMA**– 869-6030. #1–"Scarface." #2–"D.C. Cab."

782. **GREENWICH–PLAZA**– 869-4030. #1–"Terms of Endearment." #2–"The Man Who Loved Women." #3–"Two of a Kind."

783. **NEW CANAAN–PLAYHOUSE**– 966-0600. "Yentl."

784. **NORWALK–CINEMA**– 838-4504. #1–"Sudden Impact." #2–"Two of a Kind."

785. **NORWALK–NORWALK**– 866-3010. "D.C. Cab."

788. **SOUTH NORWALK–SONO**– 866-9202. Thru Jan. 10: "Koyaanisqatsi." Jan. 11-13: "Merry Christmas, Mr. Lawrence"; "The Deer Hunter." Beg. Jan. 14: "I Married a Shadow."

789. **SPRINGDALE–STATE**– 325-0250. Thru Jan. 12: "The Big Chill." Beg. Jan. 13: "The Right Stuff."

790. **STAMFORD–AVON**– 324-9205. #1–"Christine." #2–"Uncommon Valor."

791. **STAMFORD–CINEMA**– 324-3100. #1–"Sudden Impact." #2–"Gorky Park." #3–Thru Jan. 12: "The Keep." Beg. Jan. 13: "Hot Dog. . .The Movie."

792. **STAMFORD–RIDGEWAY**– 323-5000. #1–"Yentl." #2–"To Be or Not to Be."

793. **TRUMBULL–TRANS-LUX**– 374-0462. #1–"Sudden Impact." #2–"Yentl." #3–"The Man Who Loved Women."

795. **WESTPORT–FINE ARTS**– 227-3324. #1–"To Be or Not to Be." #2–"Yentl." #3–227-9619. "Gorky Park." #4–226-6666. "Scarface."

796. **WESTPORT–POST**– 227-0500. "Terms of Endearment."

798. **WILTON–CINEMA**– 762-5678. Program unavailable.

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON–LINCOLN**– 997-6873. #1–"Scarface." #2–"Terms of Endearment." #3–Thru Jan. 12: "Mortuary." Beg. Jan. 13: "D.C. Cab."

801. **HARRISON–WARNER**– 482-8550. #1–"Sudden Impact." #2–Thru Jan. 12: "Two of a Kind."

803. **JERSEY CITY–HUDSON PLAZA**– 433-1100. #1–Thru Jan. 12: "To Be or Not to Be." #2–Thru Jan. 12: "Two of a Kind."

804. **JERSEY CITY–LOEWS**– 653-4600. #1–"Mortuary." #2–"Terms of Endearment"; "Trading Places." #3–"Uncommon Valor."

805. **JERSEY CITY–STATE**– 653-5200. #1–"Scarface." #2–"D.C. Cab." #3–Thru Jan. 12: "Sudden Impact."

806. **SECAUCUS–LOEWS HARMON COVE**– 866-1000. #1–"Sudden Impact." #2–"Uncommon Valor." #3–"The Man Who Loved Women." #4–"Mortuary."

807. **SECAUCUS–LOEWS MEADOW**– 866-6161. #1–"Terms of Endearment." #2–"Scarface." #3–"To Be or Not to Be." #4–"Gorky Park." #5–"Yentl." #6–"D.C. Cab."

808. **UNION CITY–CINEMA**– 865-5600. #1–Thru Jan. 12: "Of Unknown Origin." #2–Thru Jan. 12: "Scalps."

809. **WEST NEW YORK–MAYFAIR**– 865-2010. Thru Jan. 12: "Never Say Never Again"; "The Incubus." Beg. Jan. 13: "The Big Chill."

Essex County

810. **BLOOMFIELD–CENTER**– 748-7900. "The Man Who Loved Women."

811. **BLOOMFIELD–RKO ROYAL**– 748-3555. #1–"Terms of Endearment." #2–"Sudden Impact."

813. **CEDAR GROVE–CINEMA 23**– 239-1462. "Yentl."

814. **EAST ORANGE–RKO HOLLYWOOD**– 678-2262. "Mortuary"; "Female Butcher."

815. **IRVINGTON–CASTLE**– 372-9324. Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Angel."

817. **LIVINGSTON–COLONY**– 992-0800. Thru Jan. 12: "Sudden Impact." Beg. Jan. 13 (tent.): "Hot Dog. . .The Movie."

818. **MAPLEWOOD–MAPLEWOOD**– 763-3100. Thru Jan. 12: "Gorky Park." Beg. Jan. 13 (tent.): "Rear Window."

819. **MILLBURN–RKO**– 376-0800. #1–"Scarface." #2–"Yentl."

821. **MONTCLAIR–CLARIDGE**– 746-5564. #1–"Scarface." #2–"Two of a Kind." #3–"Gorky Park."

822. **MONTCLAIR–WELLMONT**– 783-9500. #1–"D.C. Cab." #2–"The Rescuers"; "Mickey's Christmas Carol." #3–"Christine."

825. **NUTLEY–FRANKLIN**– 667-1777. #1–Thru Jan. 12: "The Rescuers"; "Mickey's Christmas Carol." #2–Thru Jan. 12: "Yentl." #3–Thru Jan. 12: "Two of a Kind."

827. **UPPER MONTCLAIR–BELLEVUE**– 744-1455. #1–"Scarface." #2–"Uncommon Valor." #3–Tent.: "The Riddle of the Sands."

828. **VERONA–VERONA**– 239-0880. Thru Jan. 12: "The Big Chill." Beg. Jan. 13: "Hot Dog. . .The Movie."

830. **WEST ORANGE–ESSEX GREEN**– 731-7755. #1–"Silkwood." #2–"To Be or Not to Be." #3–"Terms of Endearment."

Union County

840. **BERKELEY HEIGHTS–BERKELEY**– 464-8888. Thru Jan. 12: "Educating Rita."

841. **CRANFORD–RKO**– 276-9120. #1–"The Big Chill." #2–"Two of a Kind."

842. **ELIZABETH–ELMORA**– 352-3483. Thru Jan. 12: "Never Say Never Again." Beg. Jan. 13: "Educating Rita."

843. **ELIZABETH–LIBERTY**– 351-5140. #1–Thru Jan. 12: "Return of the Jedi." Beg. Jan. 13: "Warriors of the Wasteland." #2–Thru Jan. 12: "Scalps." Beg. Jan. 13: "Angel." #3–Thru Jan. 12: "D.C. Cab."

846. **LINDEN–TWIN**– 925-9787. #1–"Scarface." #2–Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Hot Dog. . .The Movie."

848. **ROSELLE PARK–PARK**– 245-0358. "Return of the Jedi."

849. **SUMMIT–STRAND**– 273-3900. "Gorky Park."

851. **UNION–FIVE POINTS**– 964-3466. "Sudden Impact."

852. **UNION–LOST PICTURE SHOW**– 964-4497. Thru Jan. 12: "Rear Window." Beg. Jan. 13: "Passion."

854. **UNION–RKO**– 686-4373. #1–"The Riddle of the Sands." #2–"Terms of Endearment."

857. **WESTFIELD–RIALTO**– 232-1288. #1–"Yentl." #2–"Scarface." #3–Thru Jan. 12: "Mortuary." Beg. Jan. 13: "Hot Dog. . .The Movie."

858. **WESTFIELD–TWIN**– 654-4720. Program unavailable.

Bergen County

860. **BERGENFIELD–PALACE**– 385-1600. Program unavailable.

861. **CLOSTER–CLOSTER**– 768-8800. Program unavailable.

862. **EDGEWATER–LOEWS SHOWBOAT**– 941-3660. #1–"Scarface." #2–"Gorky Park." #3–"Uncommon Valor." #4–"Mortuary."

863. **EMERSON–TOWN**– 261-1000. Thru Jan. 12: "Yentl."

864. **FAIR LAWN–HYWAY**– 796-1717. #1–"Scarface." #2–Thru Jan. 12 (tent.): "D.C. Cab." Beg. Jan. 13 (tent.): "Warriors of the Wasteland."

866. **FAIRVIEW–TWIN**– 941-2424. #1–"The Rescuers"; "Mickey's Christmas Carol." #2–"Terms of Endearment."

867. **FORT LEE–LINWOOD**– 944-6900. #1–"Yentl." #2–"Sudden Impact."

868. **FORT LEE–SHARON**– 224-0202. "To Be or Not to Be."

873. **OAKLAND–TWIN**– 337-4478. #1–"Sudden Impact." #2–"The Man Who Loved Women."

874. **PALISADES PARK–PARK LANE**– 944-1086. #1–Thru Jan. 12: "Return of the Jedi." #2–Thru Jan. 12: "Educating Rita."

875. **PARAMUS–BERGEN MALL**– 845-4449. "The Right Stuff."

876. **PARAMUS–CINEMA 35**– 845-5070. "Scarface."

877. **PARAMUS–DRIVE-IN**– 368-1440. Thru Jan. 12: "Scalps"; "War of the Wizards." Beg. Jan. 13: "Warriors of the Wasteland."

878. **PARAMUS–RKO ROUTE 4**– 487-7909. #1–"Terms of Endearment." #2–"Two of a Kind." #3–"The Man Who Loved Women." #4–"Silkwood." #5–"The Keep." #6–"Yentl." #7–"Uncommon Valor." #8–"To Be or Not to Be."

879. **PARAMUS–RKO ROUTE 17**– 843-3830. #1–"The Riddle of the Sands." #2–"Gorky Park." #3–"Sudden Impact."

880. **RAMSEY–CINEMA**– 825-2090. Thru Jan. 12: "Scarface."

881. **RAMSEY–INTERSTATE**– 327-0153. Program unavailable.

882. **RIDGEFIELD PARK–RIALTO**– 641-2115. Thru Jan. 12: "The Big Chill." Beg Jan. 13: "Never Say Never Again."

883. **RIDGEWOOD–RKO WARNER**– 444-1234. #1–"The Riddle of the Sands." #2–"Terms of Endearment."

885. **RUTHERFORD–WILLIAMS CENTER**– 933-3700. #1–Thru Jan. 12: "The Rescuers"; "Mickey's Christmas Carol." #2–Thru Jan 12: "Return of the Jedi."

887. **TENAFLY–BERGEN**– 567-0004. Thru Jan. 12: "The Big Chill."

888. **WASHINGTON TOWNSHIP–CINEMA**– 666-2221. Thru Jan. 12: "The Rescuers"; "Mickey's Christmas Carol."

889. **WESTWOOD–PASCACK**– 664-3200. "Sudden Impact."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

ANGEL—(1hr., 34m.,'84) A teenage girl—an honor student at a private school by day and a Hollywood Boulevard prostitute by night—is stalked by a killer. With Cliff Gorman, Susan Tyrrell, Dick Shawn, Rory Calhoun, Donna Wilkes. Dir. Robert Vincent O'Neil. R. **33, 80, 97, 222, 500, 550, 559, 731, 815, 843**

BASILEUS QUARTET—(1hr. 58m., '84) In French and Italian, Eng. subtitles. A young musician joins a successful string quartet and unsettles the older members with his modern life-style and reckless behavior. With Pierre Malet, Alain Cuny, Hector Alterio, Gabrielle Ferzetti. Dir. Fabio Carpi. 86

BIG CHILL, THE—(1hr. 44m., '83) Plastic *weltschmerz.* A sixties counterculture veteran, "too pure" to fit in anywhere, has inexplicably killed himself. His closest friends from college days, now all in their mid-thirties, gather for the funeral and then stay on at the beautiful South Carolina home of two of the friends. In the wake of the suicide, their dismay over the way their lives have changed since the sixties rises to the surface; much group therapy, self-recrimination and self-justification follows. With its eight moderately famous actors going at full pitch, *The Big Chill* is occasionally entertaining as an ensemble comedy, but the movie's attitudes are fake. The director, Lawrence Kasdan, and the screenwriter, Barbara Benedek, seem to be saying that if you were touched by the sixties your only choices are embracing the system uncritically or committing suicide. And Kasdan's slick style doesn't fit the subject. He's made a film about self-questioning and self-doubt—highly tentative emotions—with the shallow effectiveness and "pace" of a hit Broadway show. The movie is composed of tiny vignettes leading to a punch line or a reversal of expectations. It's all rhythm and no melody. With Kevin Kline, William Hurt, Jeff Goldblum, Tom Berenger, Glenn Close, Mary Kay Place, Jobeth Williams, and Meg Tilly. R. **6, 38, 97, 232, 236, 300, 410, 413, 426, 438, 500, 513, 529, 541, 547, 548, 559, 573, 616, 640, 651, 663, 700, 719, 724, 731, 789, 809, 828, 841, 882, 887**

CAN SHE BAKE A CHERRY PIE?—(1hr. 30m., '83) Another of Henry Jaglom's semi-improvised comic talkfests, this one not as good as the last, *Sitting Ducks.* Michael Emil returns, a balding, crotchety middle-aged girl-chaser with theories about everything, and he falls into an affair with Karen Black, a neurotic singer recovering from a busted-up marriage. The obsessive, incongruous jabber is meant to be awkwardly funny and charming, but most of the time it's just awkward. Much of the movie was shot in and around the Café Central on Amsterdam Avenue. **73**

CARMEN—(1hr. 39m., '83) In Spanish, Eng. subtitles. A director-choreographer in present day Spain searches for a leading lady who captures his ideal vision of Carmen. He eventually finds her in an untried young dancer ironically named Carmen. As the rigors of rehearsal become more and more intense, they find themselves living the "Carmen" story of love and treachery. Dir. Carlos Saura, with Antonio Gades, Laura Del Sol. R. **55**

CHRISTINE—(1hr. 56m., '83) Based on Stephen King's best-seller, the story of Christine, a 1958 Plymouth Fury whose standard equipment includes an evil, indestructable vengeance. With Keith Gordon, John Stockwell, Harry Dean Stanton. Dir. John Carpenter. R. **23, 33, 80, 99, 112, 118, 215, 220, 223, 402, 408, 412, 448, 530, 531, 567, 603, 609, 616, 635, 639, 642, 644, 714, 727, 745, 777, 779, 790, 822**

CHRISTMAS STORY, A—(1hr., 38m., '83) A whimsical and slightly twisted comedy about a typical American family's Christmas. Based on Jean Shepherd's novel, "In God We Trust, All Others Pay Cash." With Melinda Dillon, Darren McGavin, Peter Billingsley. Dir. Bob Clark. PG. **32, 205, 606, 609, 639, 644**

D.C. CAB—(1hr. 44m., '83) A comedy about Washington, D.C. cab drivers. With Mr. T, Gary Busey, Irene Cara. Dir. Joel Schumacher. R. **41, 58, 100, 103, 115, 118, 201, 212, 215, 220, 222, 237, 412, 420, 428, 526, 541, 567, 616, 619, 635, 640, 650, 710, 726, 733, 745, 781, 785, 800, 805, 807, 822, 843, 864**

★ **DANTON**—(2hrs. 15m., '83) In French, Eng. subtitles. Andrzej Wajda's thrilling, heroically declamatory drama of the French Revolution unites the twin traditions of epic and avant-garde theater triumphantly. Gérard Depardieu, in his greatest performance to date, is the life-loving, sensual, careless, and affectionate Danton; the Polish actor Wojciech Psoniak, who can turn his face into a death mask at will, plays the dictatorial Robespierre. The time is 1793, more than four years after the storming of the Bastille, and the Terror is under way. Returning from the country, Danton hopes to argue Robespierre out of his dictatorial ways. The battle is fought with a battery of speeches—the speechmaking is almost orgiastic—until Danton, losing his voice, also loses his life. Jean-Claude Carrière has adapted *L'Affaire Danton,* a play written in the early thirties by a Polish woman, Stanislawa Przybyszewska; with the help of Wajda, a Polish patriot in exile, Carrière has shaped the material so as to suggest parallels with contemporary Poland. With Patrice Chéreau as Camille Desmoulins and a large group of extraordinary French and Polish actors. PG. **5**

★ **DRESSER, THE**—(1hr. 58m., '83) A roaring celebration of theatrical temperament and heroism. In England during the war, a touring Shakespearean company, never of the first rank, has fallen on evil days. The only male actors not in the forces are old or limping; the leading lady is a little stout for Desdemona; and the actor-manager-director who keeps everything going—everyone calls him Sir (Albert Finney)—is exhausted, frequently forgetful of his immortal lines, and prone to interminable, noisy fits of paranoia and dismay. Most of *The Dresser,* which is based on Ronald Harwood's play, takes place on a single night in which Sir's faithful dresser, Norman (Tom Courtenay), cajoles, flatters, and bullies the great man into giving his 227th performance as King Lear. A great but fatally overbearing actor, Finney gives Sir's mental processes a rigidity bordering on dementia, while Tom Courtenay emphasizes Norman's fey, cheery bitcheries with sharp elbows and pointed chin. He gives Norman a distinctive kind of integrity without lessening what is cozy, second-rate, and merely conventional in his character. The men are meant to be the two faces of English indomitability. Stirring and funny. Dir. Peter Yates. PG. **62**

EDUCATING RITA—(1hr. 50m., '83) In Lewis Gilbert's very decent version of Willy Russell's long-running London stage hit, Michael Caine is wonderful as an alcoholic professor of literature who just doesn't give a damn anymore. The professor is awakened by a 26-year-old "open university" student who has a genuine, awkward, unappeasable hunger for literature. The two of them conduct a passionate but entirely chaste affair. As the student, an unlettered hairdresser who blossoms under the professor's tutelage, Julie Walters conveys the stirringly old-fashioned notion that education is what allows any of us to become a human being. The film's triumph is that it makes this Victorian notion neither priggish nor musty. PG. **20, 50, 97, 504, 535, 547, 712, 720, 746, 840, 842, 874**

EL NORTE—(2hrs. 19m., '84) In Spanish, Eng. subtitles. Dreams of a promised land bring a young Guatemalan brother and sister to California, where they find that life as illegal aliens is not what they expected. With David Villalpando, Zaide Silvia Gutierrez. Dir. Gregory Nava. **60**

EXPERIENCE PREFERRED...BUT NOT ESSENTIAL—(1hr. 20m., '83) Charming minor comedy, directed by Peter Duffell, about a meek female student (Elizabeth Edmonds) who spends the summer waiting tables at a Wales resort and learns some of the facts of life among the other waiters and waitresses. The picture is no more than a concentrated version of high-class British TV (a sort of "Downstairs, Downstairs"), but the anecdotes have just enough acid strength to lift them beyond gentility. A pleasant movie. PG. **16, 90, 534, 723**

★ **FANNY & ALEXANDER**—(3hrs. 20m., '83) In Swedish, Eng. subtitles. Ingmar Bergman has described this epic family chronicle as his last film, and like many conscious summings-up, it is heavy with purpose, "eloquent," overexplicit and even a bit banal. Yet it inspires gratitude, for along with the obviousness, there is much pleasure in spinning out stories. In an unnamed provincial city, the generations of the Ekdahl clan meet on Christmas Day 1907, and for about an hour the movie is filled with luscious furnishings, food, and a richness of greeting and affection we've never noticed in Bergman's modern-day films. Bergman is offering his most explicit testimonial to the material and sensual life. But darkness gathers around the edges. One of the Ekdahl men dies, and his young wife marries the town's bishop, a handsome sadist living in a horribly austere palace. The movie then becomes a comic/gothic variant on *Hamlet,* intentionally cheesy and melodramatic. Bergman seems to be telling us that his own subtle art has always drawn on this kind of hokum, but his timing is too slow, his touch too heavy—it's not exhilarating play. Starring Gunn Wallgren as the family matriarch, Jarl Kulle as a womanizing restauranteur Ewa Froling as the widow, Jan Malmsjo as the bishop. Cinematography by Sven Nykvist. PG. **47**

GORKY PARK—(2hrs. 8m., '83) A dud. In his exciting best-seller (same title), Martin Cruz Smith fascinated readers with the intracacies of Soviet police procedure and the complicated deductions of his hero, the noble, melancholy Chief Investigator Arkady Renko. Director Michael Apted, working in Helsinki, doesn't get enough Russian atmosphere going, and we're prevented from enjoying Renko by a slightly vague screenplay (by Dennis Potter) and by William Hurt's soulful, soft-edged performance. Struggling with a clipped British accent (all the Russians here talk like Brits), Hurt, large but weak-looking, leaves his sentences hanging in dead air. Without a strong protagonist to pull things together, the plot convolutions of this murder mystery may not make sense to the uninitiated. With Lee Marvin as a sinister American businessman, Brian Dennehy as a New York cop loose in Moscow, and Joanna Pacula, in a passionate performance, as the Russian girl who wants to emigrate. R. **14, 72, 85, 92, 112, 118, 202, 211, 407, 408, 414, 531, 533, 545, 550, 554, 567, 663, 708, 711, 713, 722, 735, 745, 775, 791, 795, 807, 818, 821, 849, 862, 879**

GOSPEL—(1hr. 32m., '83) A live concert of some of gospel music's top performers filmed at the Paramount Theater in Oakland, California. With James Cleveland, Walter Hawkins and the Hawkins Family, The Mighty Clouds of Joy, The Clark Sisters, Shirley Caesar. Dir. David Leivick and Frederick A. Ritzenberg. **51**

HORSE, THE—(1hr. 56m., '82) In Turkish, Eng. subtitles. The story of a father and son who settle in Istanbul with the intention of earning enough money to send the boy to school. With Genco Erkal and Harun Yesilyurt. Dir. Ali Ozgentürk. **2**

HOT DOG...THE MOVIE—(1hr. 36m., '84) Fanatically devoted young skiers and their friends are the subject of this comedy. With David Naughton, Patrick Houser, Tracy N. Smith, Shannon Tweed. Dir. Peter Markle. R. **37, 70, 83, 115, 201, 203, 234, 412, 426, 554, 573, 625, 642, 650, 774, 791, 817, 828, 846, 857**

KAMILLA—(1hr. 40m., '83) In Norwegian, Eng. subtitles. In post-World War II Norway, a seven-year-old girl helplessly witnesses the violent disintegration of her parents' marriage. Written, directed and starring Vibeke Lokkeberg. **86**

KEEP, THE—Evil lurks within an ominous, black, monumental structure in German-held Romania during World War II. With Scott Glenn, Jürgen Prochnow, Robert Prosky, Ian McKellen. Dir. Michael Mann. R. **33, 80, 531, 791, 878**

LA BALANCE—(1hr. 42m., '83) In French, Eng. subtitles. The Paris cops, cynical to a man, strong-arm a couple of petty criminals in love—a sad-eyed pimp (Philippe Léotard) and a beautiful prostitute (Nathalie Baye, acting tough)—in order to get them to inform on a noxious Mr. Big (Maurice Ronet). Using a hand-held camera, the American-born director Bob Swaim shot much of the film in the relatively unfamiliar section of Belleville, a sort of Arab tenderloin with porno theaters and glittering couscous parlors. Swaim's strategy of roughening the texture of a routine *policier* must have impressed the French as the latest in authenticity—the film won numerous awards. Though exciting, tense, and violent, *La Balance* is basically conventional. With Richard Berry as the most intelligent of the cops. R. **56**

★ **LIQUID SKY**—(1hr. 52m., '83) A perversely beautiful and crazy science fiction fantasy made by Russian émigrés living in New York. Unseen aliens, searching for heroin, land on the roof of a downtown apartment building and attach themselves to Margaret (Anne Carlisle), a New Wave fashion model whose friends use lots of drugs. The aliens, it turns out, also want a euphoria-inducing chemical secreted by the brain during sex. Since Margaret is constantly besieged by seducers and rapists of both sexes, she provides lots of chemicals for the aliens. By the end, Margaret has killed off all her lovers and tormenters, and she ascends to heaven in the flying saucer. Director Slava Tsukerman, here since 1976, celebrates and satirizes the New York demimonde of spaced-out models, junkies, performance artists. Margaret and her friends live for the night, for their dress-up rituals, for the shared fantasy of turning themselves into a work of art. Tsukerman makes them as weird as Martians, and he turns New York's somber towers into the coldly monumental peaks of some comic-book planet. The movie is funny, lewd, and sometimes even powerful. R. 6

MALOU—(1hr. 35m., '83) In German, Eng. subtitles. The story of a French woman, married to a wealthy German Jew in the thirties, and of her daughter, struggling with her marriage in comtemporary Berlin. With Ingrid Caven, Grischa Huber, Helmut Griem, Ivan Desny. Dir. Jeanine Meerapfel. R. 90

MAN WHO LOVED WOMEN, THE—(1hr. 58m., '83) Blake Edwards's remake of Truffaut's second-rate farce is so vaguely written and constructed that most moviegoers will probably sit through it wondering how they are supposed to respond. Is the hero—David Fowler (Burt Reynolds), a Los Angeles sculptor—meant to be a compulsive skirt chaser (like Truffaut's hero) or a sheepish, passive man who allows himself to be corralled by panting women? Reynolds, whose black, squared-off beard and heavy tan give him the appearance of a bouncer at a Sunset Strip sex club, plays the role first one way, then the other, and the movie never settles into a comic convention that makes sense. As Reynolds's psychoanalyst, Julie Andrews is dreadful (her scenes, earnestly written, stop the movie dead), but Kim Basinger does wonders with that old comic standby, the woman who enjoys making love in public places. R. **9, 24, 36, 72, 92, 234, 303, 407, 436, 500, 521, 530, 531, 535, 550, 559, 567, 617, 649, 664, 708, 735, 774, 782, 793, 806, 810, 873, 878**

MICKEY'S CHRISTMAS CAROL—(26m., '83) Walt Disney's animated adaptation of Charles Dickens's *A Christmas Carol,* with Mickey Mouse—not drawn for thirty years—as Bob Cratchit, Ebenezer Scrooge's overworked employee. Dir. Burny Mattinson. G. **42, 46, 93, 103, 117, 118, 208, 213, 234, 407, 413, 422, 526, 541, 567, 612, 613, 616, 629, 643, 645, 702, 735, 758, 822, 825, 866, 885, 888**

NEVER SAY NEVER AGAIN—(2hrs. 9m., '83) Sean Connery returns as James Bond looking elegantly creased. Handsome lines have crept into his face, and he's been outfitted with a toupée of thinning grey hair—a distinguished-gentleman's toupée. Alas, the new rug doesn't work. Now that Connery has lost his slickness, his appearance no longer fits the lines he has to say. In recent years, he's gone way past the role of James Bond, yet writer Lorenzo Semple Jr. and director Irvin Kershner don't refashion the material to suit his distinction. Nor do they shape the material in a personal way. This Bond movie is a little too straight, and at times it seems like no more than a big, stupid, implausible action movie. On the good side, the Austrian actor Klaus Maria Brandauer, who has a face like the cleft side of a peach, brings a touch of absurdity to the role of the millionaire villain Largo. His accomplice in crime is the Nicaraguan-born ex-model Barbara Carrera, who carries out her executions in a veiled, glittery cocktail hat and red-lined black ruffles. She's the Lady Death of a thousand trash magazines made stunningly elegant. With Kim Basinger. PG. **11, 32, 84, 99, 216, 239, 433, 436, 447, 503, 530, 535, 542, 549, 554, 636, 645, 655, 658, 660, 666, 703, 809, 842, 882**

NOSTALGHIA—(2hrs. 10m., '83) In Italian, Eng. subtitles. The surreal fantasies and mystical yearnings of a Russian intellectual in contemporary Italy. Winner of the Grand Prix for Creative Cinema at the 1983 Cannes Film Festival. With Oleg Yankovsky, Domiziana Giordano, Erland Josephson. Dir. Andrei Tarkovsky. **86**

PASSION—(1hr. 27m., '83) In French, Eng. subtitles. Strange, irritating, but often amusing and beautiful to look at. In Jean-Luc Godard's latest, a Polish director (Jerzy Radziwilowicz) is making a film in Switzerland that consists of recreating famous paintings by Rembrandt, Goya, and others; meanwhile, chaotic life swirls around the set—the Italian backers break in, jabbering furiously; women in the Swiss city become involved with the director; a factory owner battles with his workers. The hifalutin' artiness of the *tableaux vivants* are set off by the silent-comedy messiness of the rest of life. With Hanna Schygulla and Isabelle Huppert, both wonderful, and Michel Piccoli (as the factory owner), running around with a rose stem in his mouth. R. **657, 852**

★**PAULINE AT THE BEACH**—(1hr. 34m., '83) In French, Eng. subtitles. The plot of this brilliant erotic comedy is just as artificial as that of a Feydeau play or *La Cage aux Folles,* but Eric Rohmer, the writer-director, is the most refined of farceurs. At a Brittainy beach community, in the month of September, six characters meet, fall in love, misunderstand each other, and part. The spectacularly beautiful Arielle Dombasle plays Marion, a sort of pedantic siren with too many fluently banal ideas about life and love; Marion instructs Pauline (Amanda Langlet), her 15-year-old cousin, and falls in love with Henry (Féodor Atkine), a cultivated roughneck, while her good-looking ex-boyfriend, Pierre (Pascal Greggory), sulks on the sidelines. Characters announce their ideas about themselves and their opinions of the others and then spring into action, contradicting everything they've just said. Despite its artificial plot *Pauline* has the tangled moral complexity and perversity of life—and the same way of tripping up certainties. Beautifully photographed by Nestor Almendros. R. **86**

★**RETURN OF MARTIN GUERRE, THE**—(1hr. 51m., '83) In French, Eng. subtitles. Plain and craftsman-like in style, but fascinating. In a small French farming village in the sixteenth century, a dour young husband, Martin Guerre, leaves his wife, Bertrande, and disappears from town. Years pass without word, and then he returns. Or so it seems. The man who returns—let us call him Martin II (Gérard Depardieu)—is bigger, better-looking, and full of life. He seems to recognize everyone, and later that night his wife (Nathalie Baye) embraces him fervently. Has Martin grown up in some miraculous way? Or is this man an impostor? If he's an impostor he's also a very good husband, and it's part of the movie's special grace to suggest that being a husband might qualify as a creative act. Director Daniel Vigne and writer Jean-Claude Carrière have made a kind of hidden love story in which the woman's desire for sexual pleasure is the most modern and disruptive element. **88**

RETURN OF THE JEDI—(2hrs., 13m., '83) It features spectacular battles, a thrilling chase through a redwood forest, and enough furry and snouted creatures to fill two whole floors of F.A.O. Schwarz. One is grateful for so much craftsmanship and savvy and also a bit wearied—the opening blast of John Williams's familiar brass theme has become the anthem of a merchandising concept that has completely triumphed. Since the original, parodostic *Star Wars,* George Lucas has confined the jokes to the costuming and the furry creatures. The basic material is now heavy and square. In this resolution of the cycle's themes, Luke Skywalker (Mark Hamill) struggles against his father and the Emperor himself, who turns out to be sepulchral old wheeze in a black hood who extends his fingers and mutters threats like the Wicked Witch of the West. Harrison Ford and Carrie Fisher look dulled out by their pulp lines, though the people designing the creatures (Phil Tippett, Stuart Freeborn) haven't lost their edge. Dir. Richard Marquand. **37, 97, 114, 234, 307, 503, 530, 535, 542, 549, 640, 658, 660, 666, 745, 843, 848, 874, 885**

REUBEN, REUBEN—(1hr. 40m., '83) Tom Conti brings his soft, pleasing droopy-eyed melancholy to the role of a disintegrating Brendan Behan/Dylan Thomas poet in this Robert Ellis Miller adaptation of the Peter De Vries novel. The movie is a little condescending to the sex-starved middle-aged American ladies who throw themselves on the poet, a little too complacently literary, and, all in all, a bit moth-eaten, but Conti makes the most of his ironic and self-lacerating sallies, and a tall, strong beautiful young blonde, Kelly McGillis, makes an enchanting debut as the poet's last love. R. **48**

RIDDLE OF THE SANDS, THE—(1hr. 38m., '84) Based on the novel by Erskine Childers, an espionage thriller set on the high seas of turn-of-the-century Europe. With Michael York, Jenny Agutter, Simon MacCorkindale. Dir. Tony Maylam. **22, 46, 70, 403, 422, 501, 536, 632, 702, 827, 854, 879, 883**

★**RIGHT STUFF, THE**—(3hrs. 11m., '83) Philip Kaufman's epic of the early years of the space program is great fun and, at times, exciting and beautiful, but it's an epic without depth or gravity or exaltation of feeling. Kaufman has altered the tone of Tom Wolfe's book somewhat—instead of irony he gives us exuberant and goony *Mad*-magazine burlesque. The scenes of the astronauts and their wives are done straight, but much of the rest—the political maneuvering, the selection and testing of the men, the media hype—comes off as juvenile satire. Kaufman has a tendency to turn everything into phantasmagoria; he puts the camera on the floor or shoots in deep shadow, making figures loom up suddenly or languish in dark corners. Despite all of the shenanigans, the performances are generally remarkable, especially Ed Harris as an ambivalently patriotic and self-promoting John Glenn and Dennis Quaid as the cocky but irresistible Gordon Cooper. On the other hand, Sam Shepard, playing ace test pilot Chuck Yeager, the chief exemplar of "the right stuff," is so consciously "mythic" that he seems a parody of something. Special effects by Jordan Belson. PG. **32, 71, 420, 557, 633, 732, 789, 875**

SCARFACE—(2hrs. 50m., '83) For the first hour or so, Brian De Palma's remake of Howard Hawks's classic gangster film is mesmerizing. Tony Montana (Al Pacino), a petty Cuban hood released from Castro's jails, makes his way to Miami and uses his daring and violent skills to climb to the top of the cocaine trade. Unlike the Mafia types in *The Godfather,* the Cubans who work the cocaine route don't lust after respectability. They are crude and clownish—animals, really—and they go belly to belly in every encounter. These ideas about the Cubans are sufficient as a starting premise, but they're not rich enough to sustain an epic gangster movie. Once Tony heads for the top, *Scarface* turns into a lurid remake of the original, with many "archetypal" scenes that no longer fit the specifically Cuban-American nature of the characters. De Palma allows Tony and Al Pacino to dominate the film totally—no one else has much impact, except, fleetingly, Michelle Pfeiffer as a snooty Wasp Tony must have. Pacino, trying to find new ways to explode with rage, grows monotonous, and so does the violence and obscenity. In the end, this is a sadly overblown B movie. Written by Oliver Stone. R. **14, 30, 70, 82, 92, 98, 102, 109, 114, 118, 201, 206, 210, 212, 215, 220, 225, 237, 306, 401, 403, 407, 420, 422, 427, 439, 512, 518, 528, 533, 536, 567, 571, 573, 601, 616, 625, 634, 649, 653, 662, 705, 710, 714, 717, 732, 744, 773, 781, 795, 800, 805, 807, 819, 821, 827, 846, 857, 862, 864, 876, 880**

★**SILKWOOD**—(2hrs. 9m., '83) Delicate, beautifully acted, and finally terrifying. Screenwriters Nora Ephron and Alice Arlen and director Mike Nichols have reconstructed the final days of Karen Silkwood, the nuclear-fuel plant worker who died in mysterious circumstances while trying to expose hazardous conditions at the Kerr-McGee installation in Oklahoma in 1974. The filmmakers create a whole way of life, they don't illustrate a thesis or engage in political grandstanding. Karen (Meryl Streep), a selfish, ornery, rather sluttish woman, lives in a small house with her boyfriend, Drew (Kurt Russell), and her friend Dolly (Cher), all of them plant workers. Karen's home life, which seems casual—almost a digression—turns out to be part of the disaster that envelops her. At the plant, she is aroused to the dangers of radiation only when exposed herself. She becomes an avenger and a spy, trying to find evidence of willful negligence, and winds up detested by her fellow-workers, who are afraid they will lose their jobs. In this real-life horror movie, there are no creaking doors to distance us from the material, and we respond all the way. In her final moments, Streep conveys the anguish of complete isolation. R. **30, 74, 528, 566, 637, 730, 748, 830, 878**

STAR 80—(1hr. 44m., '83) A cold, bitter, disgusted, unilluminating account of the miserable career and ghastly death of *Playboy* centerfold Dorothy Stratten, who was murdered by her estranged husband, the small-time Vancouver hustler Paul Snider on August 14, 1980. Bob Fosse, who wrote the screenplay (adapting Teresa Carpenter's *Village Voice* cover story, "Death of a Playmate") as well as directed, *hasn't* dug into the subject. He just recreates the surface of it. As he tells it, the world of topless bars, photo studios and *Playboy* mansion parties is not only cheap, it's lacking in vitality and simple *interest.* These people are beneath him, and they're supposed to be beneath us too. But that kind of disdain is self-defeating for a dramatist. Eric Roberts, trying too hard as Snider, opens his mouth wide and speaks every line in a clogged, slowed-down voice—it's as if thick soup had been poured over the syllables. Some of Snider's desperation comes through, but the performance is monotonous. And Mariel Hemingway is also monotonous as Dorothy. With her little-girl voice and downy softness, she's a cuddly sacrificial lamb, a victim pure and simple. With Cliff Robertson as Hugh Hefner, and Roger Rees, in a completely neutral performance, as a young director (i.e., Peter Bogdanovich). R. **62**

SUDDEN IMPACT—(1hr. 55m., '83) Reviewed in this issue. R. **21, 37, 58, 83, 92, 98, 100, 109, 111, 117, 118, 201, 203, 204, 214, 219, 222, 225, 305, 307, 401, 402, 411, 420, 428, 439, 512, 519, 523, 529, 541, 561, 567, 606, 616, 625, 632, 642, 648, 653, 668, 700, 702, 714, 719, 727, 747, 777, 779, 784, 791, 793, 801, 805, 806, 811, 817, 851, 867, 873, 879, 889**

★**TERMS OF ENDEARMENT**—(2hrs. 10m., '83) This funny, emotionally intense movie about a Houston widow, Aurora (Shirley MacLaine), and her daughter, Emma (Debra Winger), doesn't have a plot in the conventional sense; it's just life moving along, but afterwards you may be amazed by the intensity of what you've seen. As Aurora, MacLaine gives us an indelible portrait of the ego-stiffening processes of middle-age. Like so many mothers, Aurora deludes herself into thinking that everything in Emma's life would fall into place if the girl only took her advice. Emma retaliates by marrying a man (Jeff Daniels) her mother hates and moving away. The movie deals very fully with the two women's relations with men, but it always returns to their relationship with each other, a connection that reaches a peculiar rhythm of love and irritation that we may recognize from our own lives. It's a vision of normal life, yet nothing in it is clichéd or tedious—we're surprised by little shifts in emphasis, nuances of feeling that normally don't appear in American movies. Debra Winger, as the sensual Emma, is extraordinarily engaging, and Jack Nicholson gives a virtuoso supporting performance as Garrett Breedlove, a drunken former astronaut who lures the flirtatious prude Aurora out of her boring parlor. James L. Brooks adapted Larry McMurtry's novel and directs with a wonderful eye for eccentric character detail. PG. **23, 31, 60, 104, 112, 113, 118, 205, 210, 220, 223, 303, 411, 419, 423, 426, 450, 519, 531, 537, 541, 552, 567, 603, 616, 625, 628, 648, 664, 701, 708, 715, 719, 722, 732, 746, 751, 774, 778, 782, 796, 800, 804, 807, 811, 830, 854, 866, 878, 883**

TO BE OR NOT TO BE—(1hr. 47m., '83) A pleasant but rather pointless remake of Ernst Lubitsch's 1942 comedy. Mel Brooks and Anne Bancroft, acting together for the first time, take on the roles originally played by Jack Benny and Carole Lombard, and although Bancroft, looking smashing in silver lamé, is wonderfully sexy and demonstrates ample comic style, Brooks shouts his lines in virtually every scene like a vaudeville comedian. This farce about a theater troupe in occupied Warsaw that saves itself and the Polish underground from the Nazis by impersonating SS officers shocked some people in 1942 with its insouciant humor, but at least the satirical jokes made sense as an expression of Lubitsch's ruefully civilized view. Forty-one years later, the Nazis, more horrible than Lubitsch could have known, have become standard theatrical-cinematic properties, and so this remake seems both a whimsical irrelevance and another dispensible bit of exploitation. The best moment: Brooks and Bancroft singing "Sweet Georgia Brown" in pidgin Polish. Directed by Alan Johnson, who had choreographed some of the song-and-dance numbers in Brooks's earlier movies. With Tim Matheson as the gallant Polish flyer. PG. **24, 32, 54, 115, 201, 203, 211, 234, 306, 403, 407, 411, 418, 422, 512, 517, 523, 540, 558, 561, 566, 602, 617, 621, 632, 651, 663, 667, 708, 710, 714, 719, 728, 732, 747, 752, 775, 792, 795, 803, 807, 830, 868, 878**

TWO OF A KIND—(1hr. 30m., '83) The Supreme Being will annihilate mankind unless two young lovers perform great sacrifices for each other. With John Travolta, Olivia Newton-John, Charles Durning, Oliver Reed, Beatrice Straight, Scatman Crothers. Dir. John Herzfeld. PG. **32, 83, 109, 117, 202, 206, 225, 304, 401, 407, 413, 414, 418, 424, 519, 531, 536, 541, 551, 558, 566, 615, 625, 629, 632, 635, 643, 658, 716, 717, 754, 773, 782, 784, 801, 803, 821, 825, 841, 878**

UNCOMMON VALOR—(1hr. 45m., '83) Reviewed in this issue. R. **24, 35, 38, 44, 76, 100, 111, 112, 118, 205, 215, 231, 233, 407, 412, 422, 426, 529, 554, 561, 567, 570, 603, 616, 625, 628, 664, 668, 700, 714, 716, 733, 755, 777, 780, 790, 804, 806, 827, 862, 878**

WILD STYLE—(1hr. 22m., '83) A reporter (Patti Astor) doing a story for a downtown magazine and a graffiti artist (George "Lee" Quiñones) searching for self-expression serve as the basic framework for this exuberant tour of the graffiti, rap-music, and breakdancing culture of the South Bronx. The movie, which, at its best, is a kind of ecstatic rap musical, with groups of teenagers hassling each other in cadenced jive, exhibits both the strengths and weaknesses of the democratic approach. Everyone in the neighborhood gets a chance to perform (and some of the break dancing is spectacular), with disastrous results for the movie's continuity and momentum. Still, it's exciting stuff. Dir. Charlie Ahearn. **38**

★**YENTL**—(2hrs. 14m., '83) Long stretches of Barbra Streisand's ambitious first effort as a director—"a romantic drama with music"—are extraordinarily fine. Streisand and writer Jack Rosenthal have adapted Isaac Bashevis Singer's story of Eastern European *shtetl* life, "Yentl the Yeshiva Boy," with sensitivity and wit. Yentl (Streisand), a quick-witted girl who studies the Torah and the Talmud in secret (the holy books forbidden to women), cuts her hair, dons a black suit, and sets off for a new town as "Anshel," prospective yeshiva student. She makes friends with another student, the virile Avigdor (Mandy Patinkin), who never suspects that the smooth-cheeked Anshel is anything but a boy. When Avigdor's marriage to the conventionally feminine Hadass (Amy Irving) falls through, he insists that Anshel marry her. Streisand manages this comedy of tranvestitism and role reversal with amazing delicacy. Both Patinkin and Irving are superb, and the whole movie has the softly glowing look of a fable. The songs by Michel Legrand are gauzy and soft, but Streisand uses them in a new way—singing to herself through the dialogue scenes in such a way as to allow the scene to work and the song to comment on it at the same time. Cinematography by David Watkin. PG. **45, 104, 105, 118, 206, 210, 212, 213, 225, 235, 308, 403, 423, 447, 450, 518, 523, 533, 541, 562, 567, 604, 616, 621, 625, 626, 648, 705, 709, 717, 730, 756, 774, 783, 792, 793, 795, 807, 813, 819, 825, 857, 863, 867, 878**

ZIGGY STARDUST AND THE SPIDERS FROM MARS—(1hr. 31m., '83) A concert filmed in 1973 of David Bowie appearing for the last time as the glitter character Ziggy Stardust. Dir. D.A. Pennebaker. PG. **7**

Revivals

ADVENTURES OF ROBIN HOOD, THE—(1hr. 45m., '38) One of the top Errol Flynn swashbucklers, the familiar tale has the gallant outlaw and his band daring all to oust the wicked Prince John from Richard the Lionheart's throne and save the oppressed Saxons from the dastardly Normans. Full of humor, romance, rousing duels and battles, and not dated one bit. With Olivia de Havilland, Claude Rains, Alan Hale, Basil Rathbone and Melville Cooper. Dir. Michael Curtiz. **39**

BEYOND A REASONABLE DOUBT—(1hr. 17m., '56) This illogical and unconvincing little mystery, in which a novelist attempts the perfect crime, was Fritz Lang's last American film—after it was completed he decided he could no longer take the frustrations of directing in Hollywood. With Dana Andrews, Sidney Blackmer and Joan Fontaine. **10**

BREATHLESS (1960)—(1hr. 29m.) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **2**

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. **39**

CHARIOTS OF FIRE—(2hrs. 3m., '81) Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—but it's too simple in its moral and dramatic ideas. With Alice Krige and Ian Holm. Dir. Hugh Hudson. **89**

DEVILS PLAYGROUND, THE—(1hr. 47m., '81) This funny, warm-spirited movie by Australian director Fred Schepisi could be a down-under version of Joyce's *Portrait of the Artist as a Young Man.* The 13-year-old hero imagines that he has a religious vocation, but he's a hopeless misfit at a seminary run by black-cassocked Catholic brothers. This young man's movie is filled with outrage over the suppression of natural instincts, but it's also sympathetic to the priestly types who run the school, some of whom are frightened or simply trapped. With Arthur Dignam. **39**

IN THE REALM OF THE SENSES—(1hr. 55m., '77) In Japanese, Eng. subtitles. Nagisa Oshima's art film about sexual obsession suffers from the facts that Oshima is not very strong on art, less than secure with film, and wholly unconvincing about sex. The film does not even work as pornography, only as something weird and unwholesome, on the border between the repellent and the riduculous. **5**

JANE EYRE—(1hr. 36m., '44) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine and Peggy Ann Garner. Dir. Robert Stevenson. **10**

JULIET OF THE SPIRITS—(2hrs. 28m., '65) In Italian, Eng. subtitles. Fellini in his decline. The late Gianni di Venanzo was a great cameraman, and could wrest beauty even from vulgarity, but this left-handed tribute by Fellini to the hangups of his wife, Giulietta Masina, who stars, is a disservice both to her and to the rest of us. **13, 95**

LA DOLCE VITA—(3hrs., '61) In Italian, Eng. subtitles. An absorbing, epic, apocalyptic film by Fellini. Marcello Mastroianni is the gossip columnist whose cynicism and indifference allow him to observe others as a mirror of himself. With Anita Ekberg and Anouk Aimee. **2**

LOLITA—(2hrs. 31m., '62) Much better than the reviews indicated at the time. In Stanley Kubrick's film (Nabokov did the screenplay himself), Lolita has been aged a couple of years (she's played by Sue Lyon), but the book's satiric savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. It's Kubrick's last film before he became an institution. **2**

PETRIFIED FOREST, THE—(1hr. 15m., '36) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard, and the lonely, starry-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. **96**

REAR WINDOW—(1hr. 52m., '54) The Hitchcock classic about prurience, spying, and sexual fear, reissued after being held off the market for two decades. James Stewart is the photographer with the broken leg who sits at his back window spying on his neighbors across the courtyard; Grace Kelly his "too perfect" fiancée in organdy and pearls, who turns out to have a considerable taste for adventure; Thelma Ritter a smart working-class nurse; Wendell Corey a skeptical cop and Raymond Burr a pitiably human murderer. The movie's restricted-point-of-view-strategy is justifiably famous; yet, on re-viewing it after many years, what's more surprising is the psychological density and coherence of the whole movie. What's happening in Stewart's life—his fear of his sexually aggressive girlfriend—is uncannily echoed, amplified, and commented on by the events across the courtyard. Screenplay by John Michael Hayes, from a story by Cornell Woolrich. **16, 97, 236, 513, 574, 818, 852**

RESCUERS, THE—(1hr. 17., '77) Walt Disney's animated feature about two mice out to save a kidnapped orphan from the evil clutches of Madame Medusa. With the voices of Bob Newhart, Geraldine Page, Eva Gabor. Dir. Wolfgang Reitherman, John Lounsbery and Art Stevens. G. **42, 46, 93, 103, 117, 118, 208, 213, 234, 407, 413, 422, 526, 541, 567, 612, 613, 616, 629, 643, 645, 702, 735, 758, 822, 825, 866, 885, 888**

STARDUST MEMORIES—(1hr. 31m., '80) Woody Allen plays Sandy Bates, a famous film director who martyrs himself to his foolish, adoring fans at a meet-the-filmmaker weekend sponsored by a prominent critic. The movie is Woody's imitation of *8 1/2,* Fellini's masterpiece about a director panicking and coming apart at the seams. Woody's anguished mixture of boasting and self-laceration is exhausting—even a little sordid. With Marie-Christine Barrault, Jessica Harper, and Charlotte Rampling. **13**

SWING TIME—(1hr. 45m., '36) Fred Astaire and Ginger Rogers, in tip-top form. Best scene: Astaire's classic Bojangles production number. With Victor Moore and Eric Blair. Dir. George Stevens. **89**

VERTIGO—(2hrs., '58) Obsessive, morose, heavy with "themes" and symbols, this elaborate and lugubrious thriller is Hitchcock's most consciously artful work. It's not as witty or as likable as *Strangers on a Train* or *Rear Window,* but some of it is truly impassioned—a rarity in Hitchcock. James Stewart is the ex-police detective suffering from the fear of heights, and Kim Novak is the high-class woman he tails and falls in love with. The sensual Novak, inept but touching, also plays Judy, the coarse-talking shopgirl the hero tries to refashion into the image of the first woman. The movie becomes a solemnly fantastic study of fetishism—the drama of a man who has to embrace craziness in order to be sexually aroused. With Barbara Bel Geddes. Screenplay by Samuel Taylor. PG. **16, 57, 88**

WEEKEND—(1hr. 43m., '68) In French, Eng. subtitles. Jean-Luc Godard's last film before he went completely off the deep end. It starts out promisingly as an inquiry into contemporary social, sexual, and marital problems, but things get murkier and more pretentious until bedlam breaks out and engulfs the movie. The intellectual mishmash and technical anomie do Godard in. With Mireille Darc, Jean Yanne and Jean-Pierre Léaud. **2**

WUTHERING HEIGHTS (1939)—(1hr. 43m.) The classic, hauntingly lovely film adaptation of Emily Brontë's Gothic romance set on the Yorkshire moors. With Merle Oberon, Laurence Olivier and Geraldine Fitzgerald. Dir. William Wyler. **10**

WUTHERING HEIGHTS (1954)—(1hr. 30m.) In Spanish, Eng. subtitles. Luis Buñuel's version, made in Mexico, with Wagner's *Tristan und Isolde* on the soundtrack, is a good deal more passionate than the flossy 1939 Wyler version. Buñuel sets Emily Brontë's novel on a Mexican ranch, and the hot-blooded types fling each other around a great deal. No great psychological depths are sounded, but the cruelty is vivid, the imagery dark and obsessive. With Irasema Dilian and Jorge Mistral. At the Public Theater (See *Museums, Societies, Etc.*).

THEATER

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Performance length is approximate; phone theater for exact time.

Broadway

Previews and Openings

Thursday, January 12

THE RINK—Chita Rivera and Liza Minnelli star in a musical with book by Terrence McNally, focusing on a mother who owns a roller skating rink which is in the throes of demolition and her relationship with her rebellious daughter. Music and lyrics by John Kander and Fred Ebb; directed by A. J. Antoon. Previews start on 1/12 prior to a 2/9 opening. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40. **Martin Beck Theater,** 302 W. 45th (246-6363). 2 *hrs. (without intermission). All major credit cards.*

Tuesday, January 17

IAN MCKELLEN ACTING SHAKESPEARE—A one-man show celebrating the life and times of the world's greatest playwright. Previews 1/17 at 8, 1/18 at 2 & 8; opens 1/19. Tues.-Thurs. at 8, Wed. at 2, $18-$20; Fri. & Sat. at 8, Sat. at 2, Sun. at 3, $20-$22.50. Balcony seats all perf. $10. **Ritz Theater,** 219 W. 48th (664-1290). All major credit cards.

Now Playing

AMERICAN BUFFALO—Al Pacino stars in David Mamet's comedy-drama which was a sell-out off-Broadway in 1981 and '82. It's about three losers plotting a robbery in their usual inept manner, led by Pacino who fancies himself a big-time operator; directed by Arvin Brown. With J.J. Johnston and Bruce MacVittie. Mon.-Thurs. at 8, Sat. at 2, $25-$32.50; Fri. & Sat. at 8, $27.50-$35; thru 2/4. **Booth,** 222 W. 45th St. (239-6200). 1 hr., 50 mins. All major credit cards.

BABY—Musical with book by Sybille Pearson, music by David Shire, lyrics and direction by Richard Maltby, Jr. In the cast: Beth Fowler, Martin Vidnovic, Todd Graff, Liz Callaway, James Congdon, Catherine Cox. Story concerns the impact of parenthood on three couples. Ingratiating choreography, sassy staging, and thoroughly amusing lyrics add up to a likable and ingenious show. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$35. **Ethel Barrymore,** 243 W. 47th (239-6200). 2 hrs., 35 min. All major credit cards.

BRIGHTON BEACH MEMOIRS—Neil Simon's play deals with two families and their struggles during the 1937 Depression when they are forced to live together in a small house in Brooklyn. With Fisher Stevens, Elizabeth Franz, Peter Michael Goetz, Elizabeth Ward, J. Patrick Breen, Kathleen Widdoes. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Mon.-Thurs. at 8, Sat. at 2, $20-$33; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$28. **Neil Simon Theater,** 250 W. 52nd St. (757-8646). 2 hrs., 40 min. All major credit cards.

LA CAGE AUX FOLLES—George Hearn and Gene Barry offer marvelous performances in a musical set in the South of France, based on the French stage comedy of the same name by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. It's a blend of drag-queen spectacle and domestic tenderness, a quietly moving love story, with glorious sets and costumes. Mon.-Sat. at 8, Sat. at 2, $37.50-$45; Wed. at 2, $32.50-$40; spec. balcony seats $10 for all perf. **Palace,** Bdway & 47th (757-2626). 2 hrs., 40 min. All major credit cards.

CARMEN—*(La Tragedie de Carmen)* The Georges Bizet opera as adapted and directed by Peter Brook, reshaped by composer Marius Constant, playwrights Jean-Claude Carriere and Brook. This new concept uses only four singers (with rotating casts for the eight performances per week, and fifteen musicians to perform the work). Mon.-Sat. at 8:30, Wed. & Sat. at 2:30; $10-$40. **Vivian Beaumont,** Lincoln Center, 65th St. & Broadway (874-6770). 82 mins. (No intermission.) All major credit cards.

CATS—The London musical, with a cast of 23 American "Cats", based on T.S.Eliot's *Old Possum's Book of Practical Cats,* with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction — almost too much dazzlement. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Winter Garden,** 1634 Bdway (239-6200). 2 hrs., 45 min. Credit cards. ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Sat. at 8, Wed. & Sat. at 2, $30-$45. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 10 mins. All major credit cards. ● ●

DOONESBURY—A musical adapted from Garry Trudeau's comic strip, to which he has written the book and lyrics; music by Elizabeth Swados; directed by Jacques Levy; choreography by Margo Sappington. Kate Burton, Mark Linn-Baker, and Gary Beach head the cast. Trudeau proves himself an effortlessly clever lyricist, using nicely double-edged humor. And Levy has directed deftly, resourcefully building pyramids of comic detail upon detail. Laura Dean's enchanting Boopsie almost steals the show. Tues.-Thurs. at 8, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Sat. at 2, Sun. at 3, $20-$30; Wed. at 2, $18.50-$28.50. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 20 mins. All major credit cards.

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Sat. at 8, Sat. at 2, $30-$45; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 45 min. All major credit cards. ●

42ND STREET—Anne Rogers, Jerry Orbach, Karen Ziemba, and James Brennan in a musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $27.50-$45; Wed. at 2, $20-$35. **Majestic Theater,** 247 W. 44th St. (239-6200). 2 hrs., 15 mins. All major credit cards. ● ●

THE GLASS MENAGERIE—Jessica Tandy, Amanda Plummer, John Heard, and Bruce Davison in a revival of Tennessee Williams's play; directed by John Dexter. Stay tuned to Ms Tandy and you'll get enough greatness to last you a lifetime. Extremely good, too, is Heard's gentleman caller. Tues.-Thurs. at 8, $20.50-$29.50; Fri. at 8, $27-$35; Sat. at 8, $29.50-$37.50; Wed. at 2, $19.50-$27.50; Sat. at 2 & Sun. at 3, $24.50-$32.50. **Eugene O'Neill Theater,** 230 W. 49th St. (246-0220). 2 hrs., 30 mins. All major credit cards.

HEARTBREAK HOUSE—Rex Harrison stars in a revival of the George Bernard Shaw play, with Rosemary Harris, Amy Irving, Philip Bosco, Dana Ivey, Stephen McHattie, Jan Miner, Bill Moor, and William Prince; directed by Anthony Page. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3, all seats $32.50 exc. Fri. & Sat. which are $35. So superior a play in a nugatory season mustn't be shunned. It's Shaw's masterwork. **Circle in the Square,** 1633 Bdway (581-0720). 2 hrs., 35 mins. All major credit cards.

MY ONE AND ONLY—Tommy Tune plays a flying ace and Twiggy an aquacade star who once swam the English Channel in a musical production (music and lyrics from nine shows by George and Ira Gershwin —book by Peter Stone and Timothy S. Mayer), staged and choreographed by Thommie Walsh and Tommy Tune. A feast for eyes and ears! Tues.-Sat. at 8, $25-$45; Wed. at 2, $20-$35; Sat. at 2, Sun. at 3, $23-$40. **St. James,** 246 W. 44th St. (398-0280). 2 hrs., 30 min. All major credit cards.

'NIGHT, MOTHER—Marsha Norman's Pulitzer Prize-winning drama, starring Anne Pitoniak and Kathy Bates, about a mother's valiant effort to save her daughter's life after she says "I'm going to kill myself!" The play is honest, uncompromising, lucid, penetrating, well-written, dramatic, and unmanipulatively moving. There is devastating psychological accuracy and nothing seems contrived. Directed by Tom Moore. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $20-$30. **Golden Theater,** 252 W. 45th (239-6200). 90 min. (no intermission). All major credit cards.

NINE—Sergio Franchi stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Liliane Montevecchi, Eileen Barnett, Taina Elg, and Wanda Richert. Mon.-Sat. at 8, $35-$45; Wed. at 2, $25-$35; Sat. at 2, $25-$40. **46th St. Theater,** (221-1211). 2 hrs., 45 min. All major credit cards. ●

NOISES OFF—Dorothy Loudon, Brian Murray, Paxton Whitehead, Victor Garber, and Linda Thorson are the stars of Michael Frayn's comedy which deals with the misadventures of a third-rate British acting troupe as it tours a farce through backwater towns; directed by Michael Blakemore. The play creates an atmosphere so charged with hilarity that sparks whiz about everywhere! Mon.-Thurs. at 8, Sat. at 2, Sun. at 3, $22.50-$32.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $17.50-$27.50. **Brooks Atkinson Theater,** 256 W. 47th St. (245-3430). 2 hrs., 25 mins. All major credit cards.

OH! CALCUTTA!—Long-running erotic musical comedy; sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon.-Fri. at 8, Sat. at 7 & 9:30, Sun. at 3 & 7; $25-$40. **Edison,** 240 W. 47th (757-7164). 2 hrs. All major credit cards. ● ●

ON YOUR TOES—Galina Panova stars in a revival of the Richard Rodgers/Lorenz Hart/George Abbott 1936 musical; directed by George Abbott, choreographed by George Balanchine and Donald Saddler, with addditional choreography by Peter Martins. Featured are Kitty Carlisle, George S. Irving, Lara Teeter, George de la Pena, Christine Andreas. (1/17-29, Valentina and Leonid Koslov replace Panova and de la Pena.) Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $25-$40; Fri. & Sat. at 8, $30-$45; Wed. at 2, $20-$35. **Virginia,** 252 W. 52nd (977-9370). 2 hrs., 40 min. Credit cards.

THE REAL THING—Jeremy Irons and Glenn Close costar in Tom Stoppard's play which focuses on a playwright and his relationship with an actress; directed by Mike Nichols. Also in the cast: Christine Baransky, Kenneth Welsh, Cynthia Nixon, Christian Baskous, and Gary Hope. Tues.-Sat. at 8, Sat. at 2, $25-$30; Wed. at 2, $20-$30. **Plymouth Theater,** 236 W. 45th (239-6200). 2 hrs. All major credit cards.

THE TAP DANCE KID—A musical with book by Charles Blackwell, lyrics by Robert Lorick, music by Henry (*Dreamgirls*) Krieger. Hinton Battle, Sam Wright, Hattie Winston, Barbara Montgomery, Martine Allard, and Alfonso Ribiero head the cast which features a black and white ensemble. Story concerns the tradition of show business being passed down to a ten-year-old boy who is a gifted tapper and whose father wishes him to become a lawyer; directed by Vivian Matalon. The dancing of Battle is nothing short of extraordinary, and there are winning performances from Winston, Allard, and Wright. And young Ribeiro is accomplished and attractive. Tues.-Sat. at 8, Wed. at 2, Sat. at 2, Sun. at 3; $27.50-$45. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hrs., 10 mins. All major credit cards.

TORCH SONG TRILOGY—Harvey Fierstein's trio of plays, *International Stud, Fugue in a Nursery,* and *Widows and Children First,* with Jonathan Hadary and Jared Martin. Mon.-Sat. at 8; Wed. & Sat. at 2; $19.50-$35. Philip Astor plays Arnold at the matinees. An amusing as well as moving trio of plays about the homosexual world. Chevi Colton, Paul Joynt, Diane Tarleton, Susan Edwards, and Christopher Collett complete the cast; directed by Peter Pope. **Helen Hayes Theater,** 240 W. 44th (944-9450). 3 hrs., 30 mins. Major credit cards. ● ●

ZORBA—Anthony Quinn stars in the title role of a new production of the musical; book by Joseph Stein, based on the Kazantzakis novel; music by John Kander; lyrics by Fred Ebb. Lila Kedrova, Robert

Westenberg, Taro Meyer, Debbie Shapiro are in the cast. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3; $20-$40; Wed. at 2, $17.50-$37.50. **Broadway Theater,** Broadway at 53rd St. (239-6200). 2 hrs., 30 mins. All major credit cards.

Off Broadway

AND A NIGHTINGALE SANG—C. P. Taylor's intensely likable comedy concerning a petit-bourgeois family in the north of England during WW II; directed by Terry Kinney. One of the better buys in our inflationary theater. The actors, mostly from Chicago's Steppenwolf Theater, are a virtuoso ensemble. And Joan Allen is a wonder! Mon.-Sat. at 8, Wed. & Sat. at 2; $23.50-$27.50. **Mitzi E. Newhouse Theater,** 150 W. 65th in the Vivian Beaumont Theater Building (799-9100).

A BACKER'S AUDITION—Musical conceived by Martin Charnin, Douglas Bernstein, and Denis Markell about a first-time producer who is looking for three million bucks to put on a musical entitled *Raggedy Romeo.* Book/music/lyrics by Bernstein & Markell; directed by Charnin. With Barbara Barrie, Nicholas Woodeson, William Roy, Scott Robertson, Douglas Bernstein, Mary D'Arcy, William Fagerbakke, and Dana Vance. Thru 1/29. **Manhattan Theater Club,** 321 E. 73rd St. (472-0600).

BECKETT'S PLAYS—*Ohio Impromptu, Catastrophe,* and *What Where,* featuring Alvin Epstein; directed by Alan Schneider. Tues.-Sat. at 8, Sun. at 7, Sat. at 2:30, Sun. at 3. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

BREAKFAST CONVERSATIONS IN MIAMI—Reinhard Lettau's political comedy about retired Latin American dictators and generals living at ease in a warm safe haven; directed by Gordon Edelstein. Mon. & Tues. at 8, Fri. at 6, Sun. at 5:30, Tues. at 2, Sat. at 4:30, Sun. at 1; $15. **American Place Theater** (subplot Cafe), 111 W. 46th (247-0393).

DO LORD REMEMBER ME—James de Jongh's great play, a proud testimonial to the black and human spirit, based on verbatim interviews with former slaves in 1936; directed by Regge Life. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $15-$18; 1/11-2/19. **American Place Theater,** 111 W. 46th St. (247-0393).

THE FANTASTICKS—A musical fable in its 24th year. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $16-$20. **Sullivan St. Playhouse,** 181 Sullivan (674-3838). ● ●

FOOL FOR LOVE—Sam Shepard's play deals with a man and a woman battling for power in a motel room at the edge of the Mojave Desert; directed by the author; with Kathy Baker and Will Patton. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20-$22.50. A Circle Repertory production. **Douglas Fairbanks Theater,** 432 W. 42nd (279-4200).

FULL HOOKUP—Drama, by Conrad Bishop and Elizabeth Fuller, about the fact and fiction surrounding a crime of passion in a midwest trailer park; directed by Marshall W. Mason. Tues.-Sat. at 8, Sun. at 3 & 7, Sat. at 2; $20-$22.50; thru 1/22. **Circle Repertory,** 99 Seventh Ave. So. (924-7100).

THE KILLING OF SISTER GEORGE—Revival of Frank Marcus's black comedy, starring Aideen O'Kelly and Tandy Cronyn; directed by Allen Belknap. Story concerns the private life of a popular English radio soap-opera star. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $18-$22; thru 3/18. **Roundabout/Susan Bloch Theatre,** 307 W. 26th (242-7800).

LENNY AND THE HEARTBREAKERS—A musical by Kenneth Robins, Scott Killian and Kim Sherman, in mixed-media style, plugging into the works and consciousness of Leonardo da Vinci, with Robert Joy in the title role (Michael Brian plays the role at matinees), and in the role of a de Medici Metropolitan Opera baritone Darren Nimnicht. Staging and choreography are by Murray Louis and Alwin Nikolais. Tues.-Sun. at 8, Sat. & Sun. mats. at 3; $15-$18. **Public/Newman Theater,** 425 Lafayette St. (598-7150). Closed.

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, play is set in a Skid Row flower shop run by a young botanical genius; music by Alan Menken, book and lyrics by Howard Ashman, who also directed. A man-eating plant is the star, enacted kinetically by Martin Robinson and vocally by Ron Taylor. Tues.-Thurs. at 8, $25-$30; Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30, $27.50-$32.50. **Orpheum,** 126 Second Ave. (239-6200). ● ●

OLD TIMES—Jane Alexander, Anthony Hopkins, and Marsha Mason star in a revival of Harold Pinter's three-character play of reminiscence and betrayal; directed by Kenneth Frankel. Tues.-Sat. at 8, Wed. Sat., & Sun. at 2; $24-$28; thru 3/18. **Roundabout/Stage One,** 333 W. 23rd (242-7800).

PAINTING CHURCHES—Tina Howe's play starring George N. Martin, Elizabeth McGovern, and Marian Seldes, directed by Carole Rothman, moves up to off-Broadway after a very successful run downtown. It's about an aristocratic family (the Churches) preparing to move out of its Boston home. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3; $17.50-$24.50. **Lamb's Theater,** 130 W. 44th (997-1780).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Patricia Gage now stars in Christopher Durang's satirical comedy, directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $18. Opening playlet is Durang's *The Actor's Nightmare.* Downstairs, **Westside Arts,** 407 W. 43rd (541-8394). ● ●

TRUE WEST—Dennis Quaid and Randy Quaid costar in Sam Shepard's play, directed by Gary Sinise, about two brothers and the movie business. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $18-$20. **Cherry Lane Theater,** 38 Commerce St. (989-2020). ●

Theater Companies

AMERICAN FOLK THEATER—Leslie Lee's *Willie,* a sequel to the *First Breeze of Summer,* about a young black lab technician who breaks away from religion and family to develop his talents as a writer; directed by Robert Maitland. Wed.-Sat. at 8, Sun. at 3; 1/11-29; $8. **Actors and Directors Theater,** 410 W. 42nd (594-2370).

AMERICAN JEWISH THEATER—In the Studio Theater, John Van Druten's *I Am a Camera,* based upon Christopher Isherwood's *The Berlin Stories;* directed by Geoffrey Sherman. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $11; thru 1/22. **92nd St. Y,** 92nd & Lexington (427-6000).

AMERICAN SHAKESPEARE REPERTORY—Shakespeare's *A Midsummer Night's Dream, Hamlet,* and *The Life of Henry V,* plus Paul Rubin's *Sodom and Gorilla (The Monkey Trial Musical),* in rotation; $7.50. Call theater for specifics. Thurs.-Sat. at 8, Sun. at 3; thru 1/29. **Theatre 22,** 54 W. 22nd St. (307-5888).

CHICAGO CITY LIMITS—Improvisational theater with a musical comedy revue. Wed.-Fri. at 8:30, Sat. at 8:30 & 11; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CITY STAGE COMPANY—*Hamlet.* Tues.-Sun. at 8, Sat. & Sun. at 3; $12-$15; thru January. Call theater for specifics. **CSC,** 136 E. 13th St. (677-4210).

EQUITY LIBRARY THEATRE—*Red, Hot, and Blue,* revival of the model thirties musical by Cole Porter, book by Howard Lindsay and Russel Crouse; directed by Christopher Catt. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 1/18. **Equity Library Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT COMEDY THEATRE—Audience-suggestion improvisations, comedy revues, and guest comedians. Thurs.-Sat. at 8:30 & 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

4TH WALL REPERTORY—Comedy revue, political satire and improvisation. Thurs. & Sun. at 7:30, Fri. at 8; $4. Sat. at 8, $6. **Truck and Warehouse,** 79 E. 4th (254-5060).

JEAN COCTEAU REPERTORY—Robert Patrick's *Judas,* George Farquhar's *The Beaux' Stratagem,* Shakespeare's *King John,* and Ben Jonson's *Epicoene*—in repertory. Call theater for dates; $8.50. **Theater,** 330 Bowery (677-0060).

LA MAMA E.T.C.—Michael Tremblay's *Damnee Manon, Sacree Sandra* is a monologue between a nun and a transvestite; with Priscilla Smith and Ray Wise; directed by George Ferencz. Wed.-Mon at 8; Sun. at 3; $10. **Theater,** 74A E. 4th St. (475-7710).

MANHATTAN PUNCH LINE—Revival of *June Moon,* by George Kaufman and Ring Larder, showbiz comedy about Tin Pan Alley. Wed.-Sun. at 8, Sat. & Sun. at 3; $12-$15. **Theater,** 410 W. 42nd (279-4200).

MANHATTAN REPERTORY—A revival of Anouilh's *Antigone,* an adaptation of the Sophocles classic; directed by Richard Schiff. Sat.-Wed. at 8, Sun. at 3 & 7; $6; 1/14-21. **Cubiculo,** 414 W. 51st (265-2138).

MANHATTAN THEATRE CLUB—Lee Kalcheim's *Friends,* about two college buddies who can't seem to cope with success. Tues.-Sun. at 8, Sat. & Sun. at 2; $22-$24; thru 1/22. **Theater,** 321 E. 73rd (472-0600).

THE MIRROR THEATER—Susan Glaspell's *Inheritors* alternates in repertory with Clifford Odets's *Paradise Lost;* both directed by John Strasberg. The company features Geraldine Page, Mason Adams, Maxwell Caufield, and Juliet Mills. Phone for ticket information and performance schedule. **The Mirror Stage,** 320 W. 46th (279-4200).

PLAYWRIGHTS HORIZONS—Wendy Wasserstein's comedy, *Isn't It Romantic,* with Lisa Banes, Betty Comden, Jo Henderson, Jerry Lanning, Steven Pearlman, Tom Robbins, Cristine Rose, and Chip Zien. Story is about two women struggling with love and career; directed by Gerald Gutierrez. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15-$18. **Theater,** 416 W. 42nd (564-1235).

RAVEN PRODUCTION COMPANY—Maxim Mazumdar plays the title role in Shakespeare's *King Lear.* Wed.-Mon. at 8, Sun. at 3; $8, $10; 1/13-2/5. **Park Royale Theater,** 23 W. 73rd (724-2800).

REPERTORIO ESPANOL—Ricardo Talesnik's *Las Quiero a Las Dos,* Carlo Gardel's *El Dia Que Me Quieras;* Julio Maricio's *La Valija;* Amandeo Vives's zarzuela, *Dona Francisquita,* a tribute to eternal Madrid; Lorca's *La Zapatera Prodigiosa;* in Spanish in repertory; $8-$10; call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

RIDICULOUS THEATRICAL COMPANY—*Galas,* a modern tragedy, written and directed by, and starring Charles Ludlam, is about Maria Magdalena Galas, the greatest singing actress of the 20th century. Wed., Thurs., Fri., & Sun. at 8; Sat. at 7 & 10; $17. **Theater,** One Sheridan Sq. (691-2271).

ROYAL COURT REP—Phyllis Craig's *Bargain for Murder,* Wed. & Thurs. at 8; *It's Against the Law,* Fri. & Sat. at 8, Sun. at 3; *An Evening of One-Acters:* John Guare's *The Loveliest Afternoon of the Year,* Robert Perring's *Reunion.* Sun. at 7:30, Mon. & Wed. at 8, Tues. at 6 & 8. **Theater,** 301 W. 55th (997-9582).

WEST SIDE REPERTORY—Oscar Wilde's *The Importance of Being Earnest,* directed by Andres Castro. Fri.-Sun. at 8, Sun. at 3; thru 2/12; $6. **Westside Theater,** 252 W. 81st (666-3521).

THE LIVING THEATRE—Julian Beck and Judith Malina and their experimental troupe present *The Archaeology of Sleep, The Yellow Methuselah, The One and the Many,* in repertory. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $20 & $25; 1/17-2/26. **Joyce Theater,** 175 Eighth Ave. (242-0800).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADAM'S PRIME RIB AT WORK—Eccentric Circles Theatre presents 14 premieres of one-act plays written and directed by women in a festival running Sun.-Wed. at 7:30; $8; in single and double bills; 1/22-2/29. Phone theater for details. **18th St. Playhouse,** 145 W. 18th St. (564-3798).

AND BABY MAKES SEVEN—Vi Bremen's play about three friends faced with the impending arrival of a new baby; directed by Paula Vogel. Thurs.-Sat. at 7:30, Sun. at 4; $8; thru 1/29. **18th St. Playhouse,** 145 W. 18th St. (252-4509).

AND THE BEAT GOES ON—Musical revue creating a variety of styles from the era that saw pop music blossom; from folk to funk. Performed by a company of eight singers, backed by a rhythm section, directed by Michael O'Flaherty; conceived by O'Flaherty and Peter Gloo. Fri. at 10:30; Sat. at 8 & 10:30. **The Silver Lining,** 349 W. 46th (245-5100).

THE ASSISTANT WARDEN—A MURDER OF MANNERS—Bruce Pribram's play about a small experimental prison whose inmates have had their memories erased; directed by Richard Lichte. Call for details. $6. **American Renaissance,** 112 Charleton St. (581-6470).

THE BARBER OF SEVILLE—The play—not the opera!—first of Beaumarchais's comic trilogy that spawned the Figaro operas; directed by Jerry Roth. Thurs.-Sun. at 8; $6; 1/12-2/5. **Classic Theatre,** 114 W. 14th St. (242-3900).

LA BREA TARPITS—Alan Gross's comedy of love and divorce; directed by Stephen Zuckerman; with Roxanne Hart and Peter Riegert. Wed.-Sat. at 8, Sun. at 3 & 7:30; $18; thru 2/5. **WPA Theater,** 138 Fifth Ave. (206-0523).

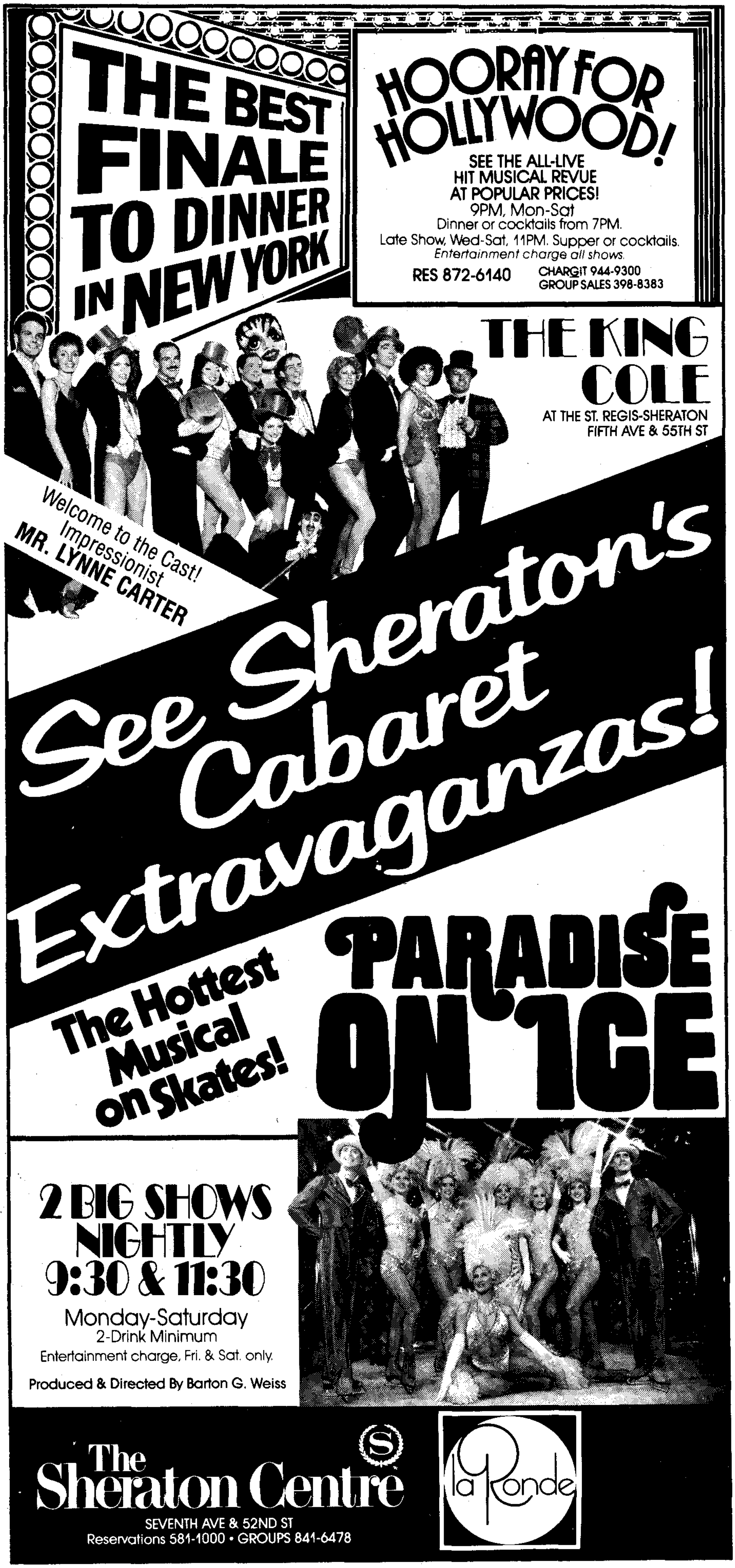
CRIMINAL MINDS—Robin Swicord's comedy set in the miniature golf course of a deserted Florida resort where two escaped convicts and a young woman plan a "perfect crime;" directed by David Trainer. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $15; thru 2/12. **The Production Company,** 15 W. 28th St. (686-1470).

DADADADADADA—James Larson's musical about the birth of the dada movement, dealing with Hugo Ball, Emmy Hennings, and Tristan Tzara; directed by Venetia Reece. Thurs.-Sun. at 8; $5; 1/12-29 **Wonderhorse Theater,** 83 E. 4th St. (533-5888).

DINAH, QUEEN OF BLUES—Musical by Ernest McCarty and Sasha Dalton celebrating the singer Dinah Washington; directed by Woodie King, Jr. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. **Westside Arts,** 407 W. 43rd (541-8394).

THE DOCTOR IN SPITE OF HIMSELF—Moliere's comedy; directed by Lance Rettig. Thru 1/22. Phone for details. **Greek Orthodox Church,** 302 W. 91st (877-4904).

FIFTIES, SIXTIES, SEVENTIES, EIGHTIES—Robert Patrick's play dealing with the changing gay lifestyle over the last four decades; directed by Billy Cunningham. Fri. at 8, Sat. at 7 & 10, Sun. at 7; thru 1/29; $8. **Stonewall Rep.,** 43 W. 13th St. (989-3909).



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THEATER

A FUNNY THING HAPPENED ON THE WAY TO THE FORUM—Revival of the Tony Award-winning musical comedy, with book by Burt Shevelove and Larry Gelbart, music and lyrics by Stephen Sondheim; directed by Walter Bobbie. Wed.-Sat. at 8, Sat. & Sun. at 3; $8-10; 1/19-2/5. **St. Bart's Playhouse,** 109 E. 50th (751-1616).

HARD TO BE A JEW—Sholom Aleichem's Yiddish play with music, directed by Israel Beker. Sat. at 8, Sun. at 2 & 5:30; $8-$12. **Folksbiene,** 123 E. 55th (755-2231).

THE HOLY TERRORS—*Les Enfants Terribles.* Jean Cocteau's story of an orphan brother and sister who create a potent world of games; directed by David Kronick. Wed.-Sun. at 8, 1/15 at 3; $8; 1/12-2/5. **The Ohio Theater,** 59 Greene St. (219-2450).

HOORAY FOR WHAT—Medicine Show in a revival of the 1937 musical by Harold Arlen, E.Y. Harburg, Howard Lindsay, and Russel Crouse. Thurs.-Sat. at 8:30, Sun. at 3; $6-$8; thru 2/5. **Medicine Show,** 6 W. 18th (255-4991).

I JUST LOVE YOU, HARRY SMYTHE THE THIRD—Ken Charles's play dealing with gays as just people; directed by Ric Russell. Thurs.-Sat. at 8; thru 1/28. **Cash Performance Space,** 10 E. 18th (279-4200).

JUDITH—Michael Sawyer's play about a young girl and how she copes with all the odds against her; directed by Robert Vogel. Wed.-Sat. at 8, Sun. at 7; $7. **Theater Eleven,** 16 W. 22nd (475-4975).

LEAD US NOT INTO PENN STATION BUT DELIVER US FROM EVIL—Two bag ladies struggle to survive on the streets of New York; directed by Charles L. Moore. Wed.-Sun. at 8; $10. Courtyard Playhouse, 39 Grove St. (620-7110).

MAMMA I WANT TO SING—Gospel musical, by Vi Higginsen and Kenneth Wydro, about a woman in the church choir who has a dream of becoming a pop singer; directed by Grenoldo. $13-$18; call theater for dates and details. **Heckscher Theater,** 1230 Fifth Ave. (534-2804).

MRS. WARREN'S PROFESSION—George Bernard Shaw's feminist comedy stars Martha Schlamme in the title role as a woman grown rich as the proprietress of a chain of brothels; directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $8; 1/12-2/12. **Meat and Potatoes,** 306 W. 38th St., 4th floor (564-3293).

THE NUNSENSE STORY—Musical comedy, with lyrics and music by Dan Goggin, book by Steve Hayes, about a group of nuns and priests who are raising money to save their Hoboken church. Tues-Sat. at 8; $10. **The Duplex,** 55 Grove St. (255-5438).

ONE MILLION A.D. ANOTHER TIME ANOTHER EDEN—A. R. Bell's play, directed by Steven Baker. Thurs.-Sun. at 8; $5. **Dramatis Personae,** 25 E. 4th St. (468-8285).

PAHOKEE BEACH—Leo Rost's musical tells of a 50-year-old lifeguard worrying about his age; with Ted Farlow, Nancy Deering, Sylvia Davis, Joe Mulligan. Tues.-Sat. at 8, Sun. at 3; $5. **Playhouse 46,** 423 W. 46th (245-3829).

SAPPHO AND APHRODITE—Karen Malpede's play fusing the ancient and the avant-garde; directed by Lois Weaver, music by Roberta Kosse. Wed.-Fri. at 8, Sat. at 5 & 8:30, Sun. at 3 & 7; $12-$15. **Perry St. Theater,** 31 Perry St. (255-9186).

SARITA—Maria Irene Fornes's musical about a woman torn between her love for an evangelist and a Latin outcast, with Leon Odenz's Afro-Caribbean music in the style of the 40s. From 1/18; $10, $12. **INTAR,** 420 W. 42nd (279-4200).

SERIOUS BIZNESS—Comedy revue written by Jennifer Allen, David Babcock, Winnie Holzman, and Don Perman; directed by Phyllis Newman; starring Jill Larson, Nealla Spano, David Babcock, and Don Perman. Tues.-Thurs. at 8; Fri. & Sat. at 8:30 & 11; Wed. at 5:30; $10-$16. **O'Neal's,** 147 W. 43rd (764-6200).

STAR CROSSED LOVERS—A musical by Raymond Taras Knehnetsky, Milo Adamo, and Richard Haase, based on *Romeo and Juliet;* directed by Word Baker. Tues.-Sun. at 8; mats 1/13 & 15 at 2; $6; thru 1/18. **Westbeth Theater,** 151 Bank St. (691-2272).

WAR BABIES—Musical set in 1980 Ireland, with book and lyrics by Earl Scott, music by Glen MacReady and Larry Schaffer, starring Dennis Logan. Thurs.-Sun. at 8; $6; thru 1/15. **Intar II,** 508 W. 53rd (279-4200).

THE WEDDING—Chekhov's play, directed by Norman Taffell. Fri. & Sat. at 8, Sun. at 3; $5; thru 1/29. **Common Ground,** 29 Wooster St. (924-0077).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

SAM BARBER—Impressionist landscapes, thru 1/10. Findlay, 17 E. 57th (421-5390).

WILL BARNET/SIR DAVID YOUNG CAMERON—figural shapes in lithos, serigraphs, aquatints/Etchings of Scottish landscape, exotic locals. Thru 1/31. Kennedy, 40 W.57th (541-9600).

CHARLES CLOUGH—60 small works, basis for photographically enlarged murals, 1/10-2/4. Adler, 37 W.57th (980-9696).

ANDRZEJ CZECZOT—Acrid social comment in small paintings, drawings, graphics from Poland, thru 1/25. Sumers, 50 W. 57th (541-8334).

MARCIA DALBY—Football players, divers in wire mesh covered with nylon netting and sized in paste, thru 1/28. Wolf, 30 W. 57th (586-8432). Mon.-Sat. 10-6.

WILLEM DE KOONING—Selected paintings from 1969 to 1982, thru 1/27. Galerie Maeght, 9 W. 57th (371-9077). Mon.-Fri. 10-5:30.

EMLEN ETTING—Still lifes, sunscapes, abstractions, from the past 50 years, 1/10-2/4. Midtown, 11 E.57th (PL8-1900).

JOHN HARDY—"Diver Series-The Edge," 1/11-2/4. Armstrong, 50 W.57th (582-8581).

KANDINSKY—Paintings, drawings and gouaches from the Russian and German years, thru 2/11. del Re, 41 E. 57th (688-1843).

DEBORAH KASS—Landscapes, thru 1/28. Baskerville + Watson, 24 W. 57th (582-0058).

PAUL LINFANTE—Realist still life in pastels, thru 1/31. Kornblee, 20 W. 57th (586-1178).

MICHAEL LOOMIS/WILBUR STREECH—The countryside in works on paper and on canvas. Thru 2/18. Lumbard, 38 E. 57th (421-3494).

KEVIN MACDONALD—Paintings and drawings/Aptekar, Kelly, Lewis. Thru 2/8. Deutsch, 20 W. 57th (765-4722).

RONALD MARKMAN/DONALD SANDSTROM—Intense madcap fantasies in 3-D paintings/Rural America in aluminum wall sculpture. Thru 2/2. Dintenfass, 50 W. 57th (581-2268).

CRAIG MCPHERSON—Views of Manhattan from the studio, thru 2/9. Sachs, 29 W. 57th (421-8686).

ROBERT MOTHERWELL—A retrospective of his prints, thru 1/21. Getler/Pall, 50 W. 57th (581-2724).

LINCOLN PERRY—Multi-figure narratives, thru 1/28. Tatistcheff, 50 W. 57th (664-0907).

VICTOR PEZUELA—Landscapes of Spain, thru 2/9. Rockefeller, 63 E.57th (753-7624).

BRUCE ROBBINS—New work, 1/11-2/4. BlumHelman, 20 W.57th (245-2888).

LUCAS SAMARAS—New bronze sculptures and drawings, 1/13-2/11/Recent Polaroid photos, 1/13-2/11/Pastels from 1957 to the present, 1/17-2/17. Pace, 32 E.57th (421-3292)/Pace/MacGill, 11 E.57th (759-7999)/Wildenstein, 19 E.64th (879-0500).

LEON POLK SMITH—Constellations from 1967 to 1974, 1/11-2/25. Washburn, 42 E.57th (753-0546).

CHAIM SOUTINE (1893-1943)—A retrospective including 43 paintings, thru 1/28. Galleri Bellman, 41 E. 57th (486-7944).

BILL SULLIVAN—South American landscapes, thru 1/28. Findlay, 41 E. 57th (486-7660).

PHILIP TARLOW—Architectural reflections in Manhattan, thru 1/25. Fischbach, 29 W. 57th (752-2345).

YVONNE WESSER—Textured oils using fragmented images, thru 1/21. Gallery 84, 30 W. 57th (581-6000).

Madison Avenue and Vicinity

MILTON AVERY—Major paintings, thru 2/1. Borgenicht, 724 Fifth (247-2111).

ELLIOTT BANFIELD—150 drawings, some done for N.Y. Times, Harper's, 1/16-2/18. Gotham Book Mart, 41 W.47th (719-4448).

JOSEPH BARTSCHERER/AVNER MORIAH—Five dairy farms on a flood plain in black and white photos/Paintings of soldiers against the land. Thru 1/26. Urdang, 23 E. 74th (288-7004).

PAUL-EMILE BORDUAS—Abstract expressionist paintings, 1943 to 1960 by this Canadian, thru 1/30. Center for Inter-American Relations, 680 Park (249-8950). Tues.-Sun. 12-6.

JOSEPH CORNELL—47 constructions and collages from 1933 to 1969, thru 1/20. Castelli Feigen Corcoran, 113 E. 79th (628-0700).

ROBERT CUMMING—Drawings and photos, 1/14-2/4. Castelli, 4 E.77th (288-3202).

HONORE DAUMIER—Paintings, drawings, sculpture, and lithos, thru 1/21. Taittinger, 1089 Madison (570-6767).

OTTO DIX—Satirical drawings, watercolors, and paintings by this German expressionist, thru 2/28. Sabarsky, 987 Madison (628-6281).

ALESSANDRO DURINI DI MONZA/CHRISTOPHER MAKOS—Photos/Recent portraits. 1/10-2/5. Taghinia-Milani, 1080 Madison (570-6173).

FRIEDL DZUBAS—Selected oils from the early to mid-60s, 1/10-2/9. Elkon, 1063 Madison (535-3940).

VICTOR ELMALEH—Luminous abstractions in watercolor and collage, 1/10-2/4. Staempfli, 47 E.77th (535-1919).

MARSDEN HARTLEY/ALEX KATZ—Paintings by this early modernist/Small oils painted directly from life. Thru 1/28. Miller, 724 Fifth (246-1625).

WALTER HATKE—Kansas and Pennsylvania on paper and canvas, thru 1/25. Schoelkopf, 825 Madison (879-4638).

MIRIAM HERBST—Floral landscapes, cityscapes, thru 1/20. Autumn, 67A E.77th (288-3967)(by appt.).

FERNAND LEGER—Watercolors, 1934, from the Sara and Gerald Murphy Collection, thru 2/11. Davidson, 43 E. 78th (734-6702).

BRUNO LUCCHESI—Bronze sculpture and terra cotta reliefs, 1/14-2/9. Forum, 1018 Madison (772-7666).

RENE MAGRITTE—Eighteen etchings and two lithos from the last eight years of his life, 1961 to 1968, thru 1/15. Foxworth, 33 E. 65th (772-3460).

A.R. PENCK—The Holy Land in etchings, lithos, thru 1/31. Hamilton, 19 E. 71st (744-8976).

YVES SAINT LAURENT—Theatrical costume designs, thru 2/10. Cultural Services, 972 Fifth (570-4400). Mon.-Fri. 9-5.

HELEN PACK SHIPMAN—Works/U.S. intervention in Central America by Carvalho, Nenner, Parra, Spero, 1/10-2/5. Seguy, 61 W. 62nd (265-3314).

DAVID SMITH—Drawings for sculpture, 1/17-2/25. Hoffeld, 1020 Madison (734-5505). Mon.-Fri. 9:30-5:30, Sat. 10-5:30.

BILL SPIRA—Stoneware and wood sculpture, 1/10-2/1. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

BOAZ VAADIA—Slate obelisks tied by twine or wire, 1/10-31. Sculpture Center, 167 E. 69th (879-0430).

MARGUERITE ZORACH—Paintings at home and abroad, 1/11-2/4. Kraushaar, 724 Fifth (307-5730).

SoHo

GREGORY BOTTS—New works, 1/14-2/11. Manhattan Art, 81 Greene (219-2007).

MARY ANN CURRIER—Pastels, thru 2/1. Milliken, 98 Prince (966-7800).

JIM DINE—Pop paintings from the early '60s plus drawings, thru 2/4. Sonnabend, 420 W. Broadway (966-6160).

HERVE DI ROSA—Expressionist pieces, 1/14-2/11. Shafrazi, 163 Mercer (925-8732).

WENDY DOBEREINER/MEYER TANNENBAUM—Elemental images on abstract backgrounds/Geometric abstractions, 1/10-29. Pleiades, 164 Mercer (226-9093).

FRANK FAULKNER/EDWARD LARSON—New textured abstractions/Quilts and carvings, 1/10-2/4. Knowlton, 153 Mercer (431-8808).

CHRISTINE FROMENTIN—Realist "reflections" including nudes, thru 1/15. Central Falls, 478 W. Broadway (475-3333).

MIKE GLIER—New figurative paintings, thru 2/2. Gladstone, 152 Wooster (505-8690).

NANCY HOLT—"Hot Water Heat," and indoor installation and documentation, thru 1/28. Weber, 142 Greene (966-6115).

LYNN HUGHES/RENEE VAN HALM—Paintings/Installations. Thru 1/28. 49th Parallel, 420 W. Broadway (925-8349).

LEE JAFFE—Large canvases using gold leaf, feathers, fish scales related to episodes in American history, thru 1/28. Bonnier, 420 W. Broadway (334-8414).

LEN JENSHEL/ARCHIE RAND—Color photos of an arboretum/Recent paintings. Thru 2/4. Manes, 177 Prince (505-5722).

STANLEY KEARL—Sculpture juxtaposing the metaphysical and the real, thru 1/21. Ingber, 460 W. Broadway (674-0101).

LORRAINE KLAGSBRUN/LYNDA MCNEUR WISMER—Abstractions of natural forms/Abstracted New Zealand landscapes. Thru 1/26. Ward-Nasse, 178 Prince (925-6951).

ROY LICHTENSTEIN—Recent work by this master of Pop plus the Greene Street mural, thru 1/14. Castelli, 420 W. Broadway and 142 Greene (431-5160).

TOM NOZKOWSKI/TIM SPELIOS—Small abstractions/Constructed sculpture using found wood painted black, thru 1/28. Esman, 121 Spring (219-3044).

A.R. PENCK—The evolution of style from 1963 to 1983, thru 1/28. Boone, 417 W. Broadway (431-1818).

MARK SALTZ—Organic forms in high relief, thru 1/28. Toll, 146 Greene (431-1788).

LEE SAVAGE—Acrylics and pastels, thru 1/15. Art & Design, 152 Wooster (777-4207).

PAUL SISKO—Sculpture related to architecture, 1/10-29. Noho, 168 Mercer (219-2210).

Other

PETER AMBROSE/MAX COYER—New wall sculpture/"The Wadsworth Atheneum Series." Thru 1/28. Bouckaert, 100 Hudson (925-6239).

TOMIE ARAI/AMY CHENG—Masks and calligraphic images in richly textured drawings/Enlarged domestic objects and body parts. Thru 1/27. Basement, 22 Catherine (732-0770).

LLOYD BURLINGAME—The circle and the square in large scale gouache and paint, thru 1/21. Long, Tisch School, 725 Broadway (598-3618).

PATSY DONAHUE—The elemental confrontation of everyday objects, thru 1/28. DTW, 219 W. 19th (691-6500). Mon.-Fri. 10-6, Sat. 1-6.

SERMIN KARDESTUNCER—Expressionistic windows and painted constructions, 1/11-2/2. Christminster, 336 E.5th (475-8369).

PETER LEVENTHAL—"Urbanities" in nervous line, gay colors, thru 1/30. Burgundy, 467 Amsterdam (787-8300).

JOCHEN MICHAELIS—New works plus works on paper by Ernst, Leger, Man Ray, thru 1/31. Profile, 113 Jane (243-7530). Wed.-Sun. 1-6.

ROBERT OHNIGIAN/LEONARD STOKES—Two collagists, thru 2/4. Cordier & Ekstrom, 417 E. 75th (988-8857).

STEVEN PARRINO—Painted canvas with xerox images, thru 1/30. Nature Morte, 204 E.10th (420-9544).

CESAR PATERNOSTO—Geometric variations on pre-Columbian themes, 1/12-2/10. Martin, 213 E.49th (980-8104). Mon.-Fri. 10-5.

DAVID RABINOWITCH—Drawings using metrical conformations, thru 1/28. Oil & Steel, 157 Chambers (964-1567).

CARLA TARDI—Abstract organic forms, 1/10-28. A.I.R., 63 Crosby (966-0799).

MICHAEL TRACY—An elegy to Latin America including a triptych of impastoed acrylics on wood, glass, and found objects, thru 1/21. Delahunty, 291 Church (226-2519).

ANITA WAHL—Large abstract paintings and works on paper in vivid colors. 1/10-18. Fashion Moda, 2803 Third Ave. (at 149th St.) (585-0135).

DEBORAH WHITMAN—Installation sculpture, thru 1/28. Gibson, 205 E.78th (772-2332).

PAMELA WYE—Paintings, 1/14-2/12. Sharpe, 328 E.11th (777-4622).

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ART

GROUP SHOWS

57th Street

DENAGY—29 W. 57th (421-3780). Abstraction now by Lasker, Nozkowski, Stephan, classic nudes, portraits by Torres, thru 2/1.

GALERIA JOAN PRATS—29 W.57th (486-6770). Graphics by Bacon, Tapies, Zuniga, 1/13-2/3.

HEIDENBERG—50 W.57th (586-3808). Botero, Dulaar, Natkin, Riess, 1/12-26.

MARKEL—50 W. 57th (581-1909). The figure by *Birmelin, Fischl, Sherman, thru 1/28.*

OSCARSSON HOOD—41 W.57th (750-8640). Painting invitational with Bess, Kahn, Muller, Nozkowski, 1/10-21.

PHOENIX—30 W. 57th (245-5095). 25th anniversary of the gallery with deKooning, Neel, thru 1/14.

ROSENBERG—20 W. 57th (757-2700). "Vibration," mixed-media by four, thru 1/30.

SEGAL—63 E.57th (486-2297). Painters from Texas, Santa Fe, New England, including Jemison, Wade, thru 2/1.

Madison Avenue and Vicinity

CHINA HOUSE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese ceramics from 1620 to 1683, thru 1/29.

ERICSON—23 E. 74th (737-6155). Carter, Gregory, Hinterreiter, Newhall, Quijada, White, thru 1/28.

FACADE—741 Madison (744-4997). 19th-century French ceiling projects in pen and ink, watercolor, 1/10-2/4.

FOURCADE—36 E. 75th (535-3980). In honor of de Kooning including Bacon, Balthus, Baselitz, Dubuffet, Segal, thru 1/21.

HELLER—965 Madison (988-7116). Mon.-Sat. 11-6. Glass in America, 1984, thru 1/28.

IBM—Madison at 56th (407-6212). Paintings and drawings from the Phillips Collection and religious folk art in America, thru 1/21.

KERR—49 E.82nd (628-1340). Contemporary and modern paintings by Ault, Bama, Bluemner, Holbrook, Kuhn, 1/10-2/8.

LEFEBRE—47 E. 77th (744-3384). Cobra artists Alchinsky, Corneille, Jorn, thru 1/14.

MARBELLA—28 E.72nd (288-7809). Small 19th-and early-20th century American paintings, thru 1/14.

NOORTMAN AND BROD—1020 Madison (722-3370). Mon.-Sat. 9:30-5:30. Masterpieces from the Manchester City Art Gallery, by Rembrandt, Reni, Tissot, 1/12-2/23.

PAYSON - WEISBERG—822 Madison (249-1666). Banach, Kipniss, Meyrowitz, thru 1/14.

PRAKAPAS—19 E.71st (737-6066). Avant-garde design from 1910 to 1939 by Lissitsky, Moholy, Schwitters, 1/10-2/25.

SILBERBERG—16 E. 79th (861-6192). Drawings, sculpture by Bacon, Clave, de Chirico, Tamayo, Picasso, thru 1/31.

SOLOMON—959 Madison (737-8200). de Kooning, Frankenthaler, Nevelson, Thru 1/31.

URBAN CENTER—457 Madison (935-3960). Mon.-Sat. 11-5. The restoration of Brooklyn's City Hall, completed in 1848, thru 1/30.

SoHo

ATLANTIC—458 W.Broadway (228-0944). Sculpture invitational, 1/10-29.

BROMM—90 W. Broadway (732-6196). "Climbing: The East Village" with Bidlo, Davis, Fekner, Frangella, Perlman, Wong, thru 2/4.

CONDESO/LAWLER—76 Greene (219-1283). Drawings by Barnett, Knott, thru 1/28.

CUTLER—164 Mercer (219-1577). N.Y. figurative paintings, 1/14-2/11.

EDITIONS SCHELLMANN & KLUSER—50 Greene (219-1821). Graphics by New York artists Christo, Longo, Salle, Warhol, thru 1/30.

55 MERCER—(226-8513). Abstracted places in large oil and wax works by Baroff, black encaustic by Friedberg, plant fantasyscapes by Friedman, others, thru 1/14.

KIND—136 Greene (925-1200). Art Brut from Austria, thru 1/28.

PINDAR—127 Greene (533-4881). Painting and sculpture by five selected artists, thru 1/22.

SEMAPHORE—462 W. Broadway (228-7990). SOTS, Russian mock-heroic style by Komar & Melamid, Sokov, plus photos by Chi, thru 1/28.

22 WOOSTER—(431-6445). Rhythm and form by Anos, Hardiman, Quinn, thru 1/28.

VISUAL ARTS—137 Wooster (598-0221). Garver, Lund, Miller, Rodrigues, plus photos by Marcel, thru 2/5.

WESTBROADWAY—431 W. Broadway (966-2520). Julien, Perlowsky, Stabilito, Sun. thru 1/19.

Other

CITY—2 Columbus Circle (929-6688). Mon.-Fri. 10-5:30. Seventeen printmakers, thru 1/25.

FRANKLIN FURNACE—112 Franklin (925-4671). An erotic, pornographic installation by 75 including books, garments, thru 2/4.

LONG ISLAND HISTORICAL SOCIETY—128 Pierrepont Street, Brooklyn Heights (624-0890). Tues.-Sat. 12-5. Two centuries of commuting in Brooklyn, including paintings, prints, photos, cartoons, maps, tickets, thru 2/18.

PRATT MANHATTAN CENTER—160 Lexington (636-3517). Denes, Lewis, Lyght, Scott, Van Kirk, 1/9-2/11.

STOLER—13 White (966-5090). Art from the machine by Aycock, Fischer, Miller, Oppenheim, Sproat, thru 2/4.

Photography

ANN CHWATSKY—Sisters plus construction workers, pregnancy, thru 2/1. Soho 20, 469 Broome (226-4167).

LANGDON CLAY—Monticello plus 42nd Street, thru 1/27. Twining, 33 Bleecker (674-2070).

LAUREE FELDMAN—Children of Jerusalem in black and white, from 1979 to 1980; thru 2/2. St. John the Divine, Amsterdam Ave. and 112th St. (678-6888).

CAROL GINANDES—South American portfolio, thru 1/31. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8. Fri.-Sat. 3-10 p.m.

KERRY HAYES—Recent fine art photographs, thru 2/4. Paula Allen, 110 Greene (334-9710).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1777). Tues.-Thurs. 12-8 p.m., Fri.-Sun. 12-6. The mountain in the first views ever made of the Alps to satellite images of Mars/ Roman Vishniac's portrait of prewar Jewish communities in Eastern Europe. Thru 1/29.

TIMOTHY LAMB—Mammoth cibachrome prints, thru 2/10. Pfeifer, 825 Madison (737-2055).

GEORGE PLATT LYNES/BARBARA MORGAN—The male nude/Montages of dance, life, and self. Thru 1/14. Neikrug, 224 E. 68th (288-7741). Wed.-Sat. 1-6.

WILLIAM MORTENSEN—Manipulated prints from the 20s to color work of the 50s, 1/14-2/18. Photocollect, 740 West End Ave. (222-7381). Tues., Wed., Fri., Sat. 1-5.

SANDER—51 Greene (219-2200). The 30's, thru 1/28.

SANTI VISALLI—The Greek heritage in Calabria, 1/12-31. Rizzoli, 712 Fifth (397-3712).

SOHO PHOTO—15 White (638-2816). Fri.-Sun. 1-6, Tues. 7-9p.m. Architectural prisons by Clinton, portraits by Francis, objects of love by Carlolavatori, journey by Reichl, thru 2/3.

Museums

AMERICAN CRAFT MUSEUM—44 W. 53rd St. (397-0630). Tues.-Sat. 10-5, Sun. 11-5. $1.50; children & seniors 75 cents. Selections from the Permanent Collection; thru 1/31... **Museum II,** International Paper Plaza, 77 W. 45th St. (397-0605). Tues.-Sat. 10-5. The Robot Exhibit: History, Fantasy and Reality; 1/13-5/25.

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sat. 10-9. Contribution $3; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.-Sat. 10-5, Thurs. 10-8:30, Sun. 12-5. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Auspicious Spirits: Korean *Folk Paintings and Related Objects; thru* 1/22.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thurs. 10-4:30, Sun. 11-4:30. $1.50, students and seniors $1. Sculptural Statements; thru 2/23... Marina Cappelletto: Paintings on Wood and Paper; thru 2/12.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. The Emily Winthrop Miles

Collection of Wedgwood. . . The American Artist as Printmaker; thru 1/22.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $2; free Tues. after 5. Contemporary Continuous Pattern; thru 1/15. . . The Art of the European Goldsmith: Silver from the Schroder Collection; thru 1/22. . . The Amsterdam School: Dutch Expressionist Architecture, 1915-1930; thru 2/5. . . American Enterprise: 19th Century Patent Models; 1/17-4/1.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc. . . A Toast to Freedom: New York Celebrates Evacuation Day; thru 5/18. . . Washington's Farewell: A Bicentennial Prospective; thru 2/28.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; $1; students and seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave., at 89th St. (360-3500). Tues. 11-8, Wed.-Sun. 11-5. $2.50; students and seniors $1.50. (Free Tues. 5-8). Modern Masters. . . Kandinsky: Russian and Bauhaus Years, 1915-1933; thru 2/12. . . Homage to Lisbeth Bissier; thru 2/12. . . Japanese Art; thru 2/12.

INTREPID SEA-AIR-SPACE MUSEUM—Pier 86, W. 46th, at 12th Avenue (245-0072). Wed.-Sun. 10-5 (last admission 4). $6, children $3. 20th-century technology, highlighting man's achievements at sea, in the air, and in space. Newly on exhibit: Combat Intelligence Center.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2.50; children $1.50; seniors suggested donation. Israel in Antiquity. . . Kings and Citizens: The History of the Jews in Denmark 1622-1983; thru 2/20. . . Drawings by Anna Ticho; thru 2/19. . . Fantasy and Form in the Hanukkah Lamp; thru 2/20. . . Hidden Lives: Photographs by Nodar Djindjihashvili and Albert Ben-Zion; thru 3/4. . . Soviet Jews: Photographs by Bill Aron; thru 3/4.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. The Michael C. Rockefeller Wing: Primitive Art. . . Sculpture: New Acquisitions. . . Works of Art in Glass. . . Installation of the Pulpit by Karl Bitter. . . The Living Room from the Francis Little House, Designed by Frank Lloyd Wright. . . Egyptian Reinstallation: Phase III. . . Desert Valley: Early Works from Ica, Peru; thru 2/5. . . Indian and Southeast Asian Sculpture; thru 5/30. . . Peach Blossom Spring; thru 6/3. . . Yves Saint Laurent: 25 Years of Design; thru 9/2. . . Dutch Painting of the Golden Age from the Royal Picture Gallery, Mauritshuis; 1/12-4/15. . . Leonardo da Vinci: Anatomical Drawings from the Royal Library, Windsor Castle; 1/20-4/15.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. Gothic Painting in Manuscripts; thru 1/15. . . Belle da Costa Greene: A Centenary Celebration; thru 1/22. . . Renaissance Painting in Manuscripts: Treasures from the British Library; 1/20-4/29.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Children's Children: American Folk Dolls; thru 2/26.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $2; seniors and students $1. Art and artifacts from North and South America, ancient to modern.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $3; $2 students; $1.50 children & seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily. . . Fred Astaire: The Television Years; thru 1/28.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. The Big Apple: multi-media history of New York from 1524-1983; thru '84. . . Painting New York; thru 4/1. . . The Old Met: A Memory of Opera on Broadway, thru 6/10. . . Gotham in Gridlock; thru 4/1. . . To Visit The Queen: late 19th-century presentation dresses, court uniforms and ballgowns; thru 4/29. **Theater Museum,** Minskoff Arcade, 1515 Broadway at 44th St. (944-7161). Wed.-Sat. noon-8, Sun. 1-5. Show Stoppers: Great Moments of the American Musical; thru 1/29. . . New York; New York; 1/10-3/4.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. $2.75; children, seniors $1.50. In Perspective, permanent exhibition on the history and development of holography. . . Contemporary Portrait Gallery. . . Light Years; thru Dec. . . Holography Works; thru 6/3.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Closed for expansion project until mid-May.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. Sculpture Tradition in Steel; thru 1/22.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12-8, Wed.-Sun. 12-5. (Free Tues. 5-8). $1.50. The Grand Prix de Rome: Paintings from the Ecole des Beaux-Arts, 1797-1863; 1/10-3/1.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Tues.-Sun. 12-6, free Wed. 5-8. $2.50; students & seniors $1.50, children free. The End of the World: Contemporary Visions of the Apocalypse; thru 1/22.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The World of Tiffany: the Egon Neustadt Collection of Tiffany Lamps; thru 1/29. . . Artists' Views of Central Park, 1814-1914; thru 3/11. . . New York Themes: Paintings and Prints by William Meyerowitz and Theresa Bernstein; thru 2/26. . . A Firefighter's Parade; thru 1/15. . . Struggle for a Continent: Francis Parkman's France and England in North America; thru 4/22. . . Lights, Camera, Action: New York's Silent Film Studios; thru 3/4. . . The Library of John Pintard: Book Collecting in the New Republic; thru 1/30. . . Shanties to Skyscrapers: Robert L. Bracklow's Photographs of Early New York; thru 5/6.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. . . Jewish Life in America: Fulfilling the American Dream; thru 3/9. . . Exaltation of Poetry: Famous Poems in Manuscript; thru 3/16. . . Martin Luther and the Popular Imagination; thru 3/30. . . **Lincoln Center,** 111 Amsterdam Ave. The Metropolitan Opera: The First 100 Years; thru 2/18. . . **Schomburg Center,** 515 Lenox Ave. 14 Photographers; thru 1/24.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Puppetronics Arcade; thru 1/15. . . Hanne Brenken: Paintings; thru 1/22. . . Aspects of Indian Art and Life; thru 2/5. . . Contemporary Views '84: Paintings, Drawings and Sculpture by ten members of Women in the Arts Foundation, Inc.; 1/14-2/19.

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Tues.-Fri. 10-5, Thurs. to 8 p.m., Sat.-Sun. 1-6. $1; children, 50 cents. Jack Whitten's "Energy Field" Paintings; thru 3/18.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. $1, students & seniors 50 cents. Ukrainian Folk Costumes. . . Folk Art from the Carpathian Mountains.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2.50, seniors $1.25; free Tues. after 6. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . Dennis Oppenheim: Lecture # 1; thru 1/15. . . The Drawings of Willem de Kooning; thru 2/19. . . Willem de Kooning: Painting and Sculpture; thru 2/26. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Architecture of Raymond Hood: City of Towers; 1/7-3/7.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 1/18 at 2: Old Master Paintings. On view from 1/12. . . **East,** 219 E. 67th St. (570-4141). Next sale 1/10 at 10: Furniture, Paintings, and Decorative Objects. On view from 1/6.

DOYLE—175 E. 87th St. (427-2730). Next sale 1/11 at 10: Fine 19th-Century Furniture and Decorations including Tiffany and Art Nouveau Glass, Bronzes, Orientalia, Silver, & Rugs. On view from 1/7.

PHILLIPS—406 E. 79th St. (570-4830). Next sale 1/12 at 11: English and Continental Furniture, and Decorations. On view from 1/9.

SOTHEBY'S—York Ave. at 72nd St. (472-3400). Next sale 1/17 at 9:30 & 2: Sotheby's Arcade Auction: Musical Instruments. On view from 1/12.

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Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St Y, on Lexington Ave. (427-4410)

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Concerts

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HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, six days a week, Tues.-Sun., noon-7 p.m. (from 11 a.m. on Wed. and Sat.), depending on availability. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Monday, January 9

JEAN-PIERRE RAMPAL, flutist, with pianist John Steele Ritter. Handel, Leclair, Bach, C.P.E. Bach, Prokofiev, Roussel, Borne. 92nd Street Y at 8. $12.50-$16.50.

NORMAN FISCHER, cellist. Bach's six suites for unaccompanied violoncello. Bach Monday II, Symphony Space at 8. $5.

ADAM HOLZMAN, classical-guitarist. Strings '84: Scarlatti, Bach, Martin, Granados, Coste, Rodrigo. Merkin Concert Hall at 8. $8.

JOHN DE CHIARO, guitarist. Bach, Batchelar, Dowland, Giuliani, Ravel, Zaninelli, Albeniz. Carnegie Recital Hall at 8. $6.50.

JOEL KROSNICK, cellist/**GILBERT KALISH,** pianist, with percussionist Gordon Gottlieb. "The Cello: A 20th-Century American Retrospective." Cowell, Sessions, Mann (world premiere), Martino, Shapey. Juilliard Theater, 144 W. 66th St. (874-7515), at 8. Free.

SCOTT JOHNSON AND MUSICIANS—"No Memory" and "Interrupt." Bands on the Run, at DTW's Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

NEW YORK SYMPHONIC ENSEMBLE, Mamoru Takahara director, pianist Mayo Tsuzuki. J.C. Bach's *Sinfonia in E-flat, Op. 9, No. 2;* Takashi Yoshimatsu's *Threnody to Toki* for String Orchestra and Piano, Op. 12; Mozart's Piano Concerto No. 9; Beethoven's Great Fugue in B-flat. Asia Society, 725 Park Ave. at 70th St. (787-6983), at 8. $10.

SUSANNE BOEHM, violinist/**LUCY BLACKMAN,** pianist. Beethoven, Brahms. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

EDWARD ALDWELL, pianist. Bach's Preludes and Fugues, Nos. 1-12, from the Well-Tempered Clavier, Book II. Faculty recital, at Mannes College of Music, 157 E. 74th St., at 8. Free.

BROFSKY & SON QUINTET—Jazz. Standards and original music. CUNY Graduate Center, 33 W. 42nd St., at 5:30. Free.

JUDITH NELSON, violist, with pianist Marc Shapiro, oboist Elaine Douvas. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Tuesday, January 10

THE PHILADELPHIA ORCHESTRA, Eugene Ormandy conductor. Beethoven's "Leonore" Overture No. 3 and Symphony No. 6, "Pastorale"; Bartók's Concerto for Orchestra. Carnegie Hall at 8. $10-$13.

NEW YORK PHILHARMONIC, Kurt Sanderling conductor. Mahler's Symphony No. 10 (Deryck Cooke version). Avery Fisher Hall at 8. $6-$25.

MUSICA CAMERIT, with soprano Irene Gubrud, French-hornist Paul Ingraham. Works of Starer (first public performance of *Anna Margarita's Will*), Hoffmeister, Schumann. Merkin Concert Hall at 8. $9.50.

ZAIDEE PARKINSON, pianist, with tenor Curtis Rayam. Slavic and black music. Spirituals and works by Martinu, Rachmaninoff. Carnegie Recital Hall at 8. $8.50.

ANNE-MARIE MCDERMOTT, pianist (N.Y. debut). Handel, Haydn, Prokofiev, Schumann, Liszt-Paganini. 92nd Street Y at 8. $5.50-$7.50.

BRENT RUNNELS, pianist. Music of Haydn, Schumann. Trinity Church, Broadway at Wall St., at 12:45. Free.

LILIAN KALLIR/CLAUDE FRANK, pianists. Benefit for Youth Symphony Orchestra of New York. National Arts Club, 15 Gramercy Park So. (581-5933). $60, includes cocktail reception. At 6.

SCOTT JOHNSON—See 1/9.

MANNES CHORUS, Steve Freides conductor. Bach, Monteverdi, Gesualdo, Haydn, Beethoven. St. Peter's Lutheran Church, Lexington Ave. and 53rd St., at 8. Free.

LATE-19TH- AND EARLY-20TH-CENTURY MUSIC, played by a young instrumentalist; half-hour program in connection with the current Kandinsky exhibit. Guggenheim Museum, 1071 Fifth Ave. (360-3500), at noon. Free with museum admission.

MUSIC LIVE!—Political rock with open jamming. Truck and Warehouse Theater, 79 E. 4th St. (254-5060), at 7:30. $3.

Wednesday, January 11

MANN DUO—Robert and Nicholas Mann, each playing viola and violin. World premiere of Shapey's *Mann Duo for violin and viola;* also works by Leclair, Prokofiev, Krommer. 92nd Street Y at 8. $7-$9.50.

ADELE IRVING, CAROL KASZAR, SONJA SORENSON, sopranos/**RICHARD GORDONBORG,** pianist. Works by Sibelius, Nielsen, Grieg. Carnegie Recital Hall at 7:30.

THE ARDEN TRIO—Haydn's Piano Trio in G, Op. 15; Mendelssohn's Piano Trio in c, Op. 66; Schubert's Piano Trio in E-flat. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

MILLIKIN UNIVERSITY CHOIR, Richard Hoffland director. Brahms, Haydn, Bach, Pfautsch, and spirituals. Brick Presbyterian Church, Park Ave. at 91st St. (289-4400), at 8. Free.

MANNES BAROQUE ENSEMBLE, Philip Levin director. Handel and Telemann. Mannes College of Music, 157 E. 74th St., at 8. Free.

JACK WILKINS, jazz guitarist. With pianist Albert Dailey, bassist Harvie Swartz, drummer Akira Tana. Music of Jobim, Miles Davis, Johnny Mandell, Chick Corea, and others. CAMI Hall, 165 W. 57th St. (757-3255), at 8. $6.

LOREN SCHOENBERG, saxophonist/**PECK MORRISON,** bassist. Music by Duke Ellington. "Midtown Jazz at Midday." St. Peter's Lutheran Church, Lexington Ave. at 53rd St. (935-2200), at 12:30. $2.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

JOY IN SINGING—Winifred Cecil, conductor. Lincoln Center Library at 5:30. Free.

ROBERT HOVEN, bass-baritone. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

LATE-19TH-CENTURY MUSIC—See 1/10.

Thursday, January 12

NEW YORK PHILHARMONIC, Leonard Bernstein conductor; soprano Barbara Hendricks, soprano Jessye Norman, Choir of St. Patrick's Cathedral, and other choruses. Mahler's Symphony No. 2, "Resurrection." Avery Fisher Hall at 8. $6-$25. Note: open rehearsal of this program Thurs. only, 9:45 a.m. $3.

WAVERLY CONSORT, Michael Jaffee director. "The World of Guillaume de Machaut: Music and the Art of Courtly Love." Alice Tully Hall at 8. $12.

POINTER SISTERS—Carnegie Hall at 8. $16.50, $18.50.

TAFELMUSIK BAROQUE ORCHESTRA, Jean Lamon director; Countertenor Jeffrey Dooley. Telemann's *Don Quixote* Suite, Canary Cantata; Vivaldi's "Ceffate, omai, Ceffate," Concerto in a for Two Violins. Metropolitan Museum at 8. $8.

GERARD CAUSSE, violist (U.S. recital debut). Brahms, Berio, Schumann. 92nd Street Y at 8. $7-$9.50.

SOFIA STEFFAN, mezzo-soprano, with pianist Richard Foster. Music of Ravel, Milhaud, Auber, Charpentier, Poulenc. Carnegie Recital Hall at 8. $6.

ROBERT BONFIGLIO, harmonica/**CLARE HOFFMAN,** flute/**EDWARD BREWER,** harpsichord. Works by Mozart, Telemann, Debussy, Bartók. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

MUSICAL ELEMENTS, with soprano Susan Davenny Wyner. Works of Yehudi Wyner (N.Y. premieres) and Toru Takemitsu. Cooper Union Great Hall, Third Ave. and 7th St., at 8. $6.

JODI LEVITZ, vocalist. Lincoln Center Library at 4. Free.

LATE-19TH-CENTURY MUSIC—See 1/10.

IK-HWAN BAE, violinist/**FRED SHERRY,** cellist. Rolla, Bach, Glière, Ravel. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $7.

Friday, January 13

NEW YORK PHILHARMONIC—See 1/12. Today at 2.

BLUE OYSTER CULT/ZEBRA—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 8. $15.50.

MUSIC FOR SURVIVAL—Beethoven chamber music, performed by the Colorado String Quartet, the Aspen Wind Quintet, pianists Cipa Dichter and Yefim Bronfman, cellist Lawrence Lesser, violinist Masuko Ushioda. Symphony Space at 8. $7, $10.

UNIVERSITY GLEE CLUB—Avery Fisher Hall at 8. $10.50-$15.

THEODORE LANE, clarinetist. Carnegie Recital Hall at 8. $5.

PAUL BINKLEY, guitarist/**PIERRE HENRI XUEREB,**violist. American Institute of Guitar, 204 W. 55th St. (757-3255), at 8. $3.

LAURA SIMMS/STEVEN GORN—A repertoire of stories with music exploring the feminine in myth. Alternative Museum, 17 White St. (966-4444), at 8. $7.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 8. Free.

BLIND BONELESS CHICKEN—Folk music. Eagle Tavern, 366 W. 14th St. (924-0275), at 9. $6.

L.D. FRAZIER, singer, composer, and pianist. The evolution of black religious music. St. Peter's Church, Lexington Ave. at 53rd St., at 7. $3.50.

LATE-19TH-CENTURY MUSIC—See 1/10.

ELAINE SILVER, singer, with guitar and dulcimer. Centerfold, 263 W. 86th St. (866-4454), at 7:45. $4.

BOB WILBER, soprano-saxophonist. Jazz at Noon, a luncheon jam session. Freddy's, 308 E. 49th St. (888-1633), at 12. $4.

ORPHEUS, with pianist Richard Goode. Boyce's Symphony in F; Mozart's Piano Concerto No. 12 in A; Stravinsky's Eight Instrumental Miniatures; Dvorak's Serenade for Strings in E. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $8-$10.

JON HENDRICKS AND COMPANY/L. SHARON FREEMAN TRIO—"Jazz on a Winter's Nite," BAM at 8:30. $10, with wine and cider.

JONG IL YUN, tenor. Graduation recital. Brooklyn Conservatory of Music, Queensboro branch, 140-26 Franklin Ave., Flushing (461-8910), at 8. Free.

KEN PERLMAN, singer-banjoist. Traditional music of America and the British Isles. Good Coffee House, 53 Prospect Park West, Brooklyn (768-2972), at 9. $3.

Saturday, January 14

Y CHAMBER SYMPHONY, Stanislaw Skrowaczewski conductor; trumpeter Stephen Burns. Beethoven's

Grosse Fugue; Schuller's Trumpet Concerto; Mendelssohn's Symphony No. 1. 92nd Street Y at 8. $11-$15.

ORPHEUS, with pianist Richard Goode. Boyce's Symphony No. 4 in F, Mozart's Piano Concerto No. 12, Stravinsky's Eight Instrumental Miniatures, Dvorak's Serenade for Strings in E. Carnegie Hall at 8. $6-$12.50.

MUSICA AETERNA, Frederic Waldman conductor; violinist Dylana Jensen, harpist Ruth Negri, pianist Harriet Wingreen, harpsichordist Kenneth Cooper. Martin's *Sinfonie Concertante;* Mendelssohn's Violin Concerto in e, Op. 64; Beethoven's Symphony No. 8. Metropolitan Museum at 8. $10.

NEW YORK PHILHARMONIC –See 1/12.

WAVERLY CONSORT—See 1/12.

ROBERT MERFELD, pianist. Works of Bartók, Bach, Schubert. Merkin Concert Hall at 8. $6

GREGG SMITH SINGERS—A Festival of Psalms, music by Lassus, Schütz, Rorem, others; premieres of works by Foss, D. Handel, Sowash, Thayer. St. Peter's Lutheran Church, Lexington Ave. at 53rd St., at 8:30. $8, $10.

SATURDAY BRASS QUINTET—Works by Bach, Gabrielli, Ravel, Gershwin. Carnegie Recital Hall at 8:30. $6.

JOHN WUNSCH, guitarist/**MATT BALITSARIS,** guitarist/**JEFF BERMAN,** vibraphonist-percussionist. Music from jazz, blues, folk, classical and world music sources. Alternative Museum, 17 White St. (966-4444), at 8. $6.

ROSALIND REES, soprano, with oboist Wayne Rapier and other instrumentalists. Bach cantata arias, Vaughan Williams's *Blake Songs,* N.Y. premieres of works by Butler, Davison, D. Handel. St. Peter's Church, Lexington Ave. at 54th St., at 5. $6, $8.

I HAVE A DREAM—Tribute in music to Martin Luther King Jr. The Triad Chorale, the Lon Gar Ensemble, soprano Janis-Rozena Peri; the Downtown Chamber Players, Mimi Stern-Wolfe conductor. Works by Da Costa, Siegmeister, Perkinson, Solomon, Berio, Ives, Baker, Bonds. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $5.

REBA JONES AND THE PEARLISTICS—Gospel concert in tribute to Martin Luther King Jr. Also film clips. Otto Rene Castillo Center for Working Class Culture, 7 E. 20th St. (505-0170), at 7:30. $5.

LIESEL SOLEY, violinist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

YOUNG ARTISTS CONCERT—Lincoln Center Library at 2:30. Free.

EMERSON STRING QUARTET/SCOTT NICKRENZ, violist. Beethoven, Mendelssohn, Wright. BAM at 8:30. $7.

JANET FRIEDMAN, soprano. Faculty concert, Brooklyn Conservatory of Music Queensboro branch, 140-26 Franklin Ave., Flushing (461-8910), at 9. $4.

LONG ISLAND PHILHARMONIC, Christopher Keene conductor; harpist Heidi Lehwalder. Rossini's Overture to *Il Viaggio a Reims;* Ginastera's Harp Concerto; Tchaikovsky's Symphony No. 4. Hauppauge High School, L.I. at 8:30. $10-$17.50 (516-293-2222).

Sunday, January 15

YEHUDI MENUHIN, violinist. Avery Fisher Hall at 3. $12-17.50.

DEPAUW UNIVERSITY CHOIRS—Alice Tully Hall at 7. $5.

RICHARD TUCKER MUSIC FOUNDATION ANNUAL CONCERT, Leonard Bernstein, Thomas Fulton, conductors. With guest performers Hildegard Behrens, Tony Bennett, Susan Dunn, Simon Estes, Sherrill Milnes, Jessye Norman, Neil Shicoff, others. Carnegie Hall at 8. $10.

HARVEY PHILLIPS, tuba. Works by Beversdorf, Hartley, Wilder, Hindemith. Carnegie Recital Hall at 2. $8.50.

KATSURAKO MIKAMI, pianist. Music of Chopin, Schubert, Schumann, Ravel. Merkin Concert Hall at 4. $7.

ELIE SIEGMEISTER 75TH-BIRTHDAY TRIBUTE—Colorado String Quartet, with pianist Alan Mandel and members of the Washington Music Ensemble, with baritone Jerome Barry, clarinetist Charles Stier. Performances of Siegmeister's works include a world premiere. Merkin Concert Hall at 8. $7.

Y CHAMBER SYMPHONY—See 1/14. Today at 3.

92ND STREET Y CHORALE, Amy Kaiser and Steven Freides conductors. Bach, Schubert, Hindemith, Talma, Schickele, Gould. At the Y, at 4. $4.

RICHARD FIELDS, pianist. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 3. Free.

LA VOIX JOYEYESE—Jeanne Lee Duo. Jazz. Les Muses des Femmes, at the Manhattan Healing Arts Center, 386 Broadway, 2 blocks south of Canal St. (586-6300), at 4. $7.

MENDELSSOHN STRING QUARTET, with guitarist Peter Corey. Beethoven, Mendelssohn, and Renaissance guitar music. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

DICK WELLSTOOD/KENNY DAVERN FAMOUS ORCHESTRA—Vintage Jazz at the Vineyard, in a cabaret setting, "in the style of the Harlem Stride School." Vineyard Theater, 309 E. 26th St. (683-0696), at 3. $8, $12.

MUSIC AND DANCE OF CENTRAL ASIA—Metropolitan Museum, Uris Center, at 2:30. $6.

JOSEPHINE LIVOTI, with pianist Bross Townsend, drummer Michael Carvin, bassist Bob Cunningham, saxophonist Arnie Lawrence. Barry Harris Jazz Cultural Theater, Eighth Ave. at 28th St. (244-0997), at 8 and 10. $6.

HABANA SINGS—Musical anthology of classical and zarzuela songs from Cuba. Repertorio Espanol, 138 E. 27th St. (889-2850), at 7. $12.

JOHN A. TODRAS, pianist. Brooklyn Museum, Eastern Pkwy., at 2. Free with museum admission.

EMERSON STRING QUARTET—See 1/14. Today at 2.

BROOKLYN PHILHARMONIC CHAMBER ENSEMBLE, Tania Leon conductor. With the Janice Robinson Jazz Quintet. Poet Betty Neals narrates the program, a tribute to Martin Luther King Jr. Works by Greene and Abrams (premieres), T.J. Anderson (N.Y. premiere). Brooklyn Botanic Garden, 1000 Washington Ave., at 3. $2.

NAOKO KUROSAKI, pianist. Mozart, Schubert, Schumann. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl., at 3. $4.

TWO THREES BY FOUR—Pianist Jonathan Geffner, violist Jack Rosenberg, clarinetist Paul Gallo, cellist Amy Camus. Mozart, Brahms, Hewitt. Queensborough Community College, 56th Ave. and Springfield Blvd., Bayside (631-6311), at 3. $5.

IK-HWAN BAE/FRED SHERRY—See 1/12. Today at 4.

LONG ISLAND PHILHARMONIC—See 1/14. Today at the C.W. Post Concert Theater, Greenvale, L.I., at 7:30.

TRIO CHANTECLAIRE—Middle Ages, Renaissance, and Baroque music for voice and authentic instruments. Wave Hill, 252nd St. and Independence Ave., Bronx (549-2055), at 3. $7.

CONCERTS IN CHURCHES—National Association of Composers; chamber ensemble, Max Lifchitz conductor; percussionist William Moersch. Works by Bazelon (first performance), Brooks, Pehrson, others. Christ and St. Stephen's, 120 W. 69th St., at 3; $5. . . Paul O'Dette, lutenist. 16th-century English and Italian music. Corpus Christi, 121st St. east of Broadway, at 3; $7. . . Bach Vespers, with the Bach Choir, soloists, Frederick Grimes conductor; organist John A. Davis. Cantata No. 3, and Partita, S. 767. Holy Trinity Lutheran, C.P.W. and 65th St., at 5; offering. . . Chamber music, St. Andrew Music Society, John Weaver director. Madison Avenue Presbyterian, at 73rd St., 4. $4. . . Diva Goodfriend-Koven, flutist, with pianist Emily Wong, violinist Lenard Rivlin. Works of Bach, Robert Moran, Ravel, Prokofiev, Bill Douglas, Enesco. St. Michael's Recital Hall, 225 W. 99th St., at 7. $5. . . St. Peter's Lutheran, Lexington Ave. and 53rd St. At 5: Jazz Vespers, with L.D. Frazier Gospel Choir; offering. At 7: to be announced.

Monday, January 16

VLADIMIR LEYETCHKISS, pianist. Beethoven, Paneyev, Debussy, Scriabin. Merkin Concert Hall at 8. $8.

RIK ALBANI'S POWER AND GLORY, with Linda Hudes. "Seventeen Tons, Bands on the Run." D.T.W.'s Bessie Schönberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

NEW YORK CITY BRASS ENSEMBLE, INC., Eric Culver conductor. Ball, Bliss, Vaughan Williams, others. Good Shepherd Faith Presbyterian Church, 152 W. 66th St., at 8. $5.

ANDREW BOLOTOWSKY, flutist/**ROBERT KOGAN,** cellist. Mimi Stern-Wolfe, piano, electric keyboard. Music by Kogan, Czerny, Kuhlau. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 7. $6.

Opera

Metropolitan Opera
At the Metropolitan Opera House

TO APRIL 21—$12-$75. Mon., 1/9, at 8: Weill's *Rise and Fall of the City of Mahagonny,* Tate conducting; with Bybee, Chookasian, Cassilly, Ulfung, MacNeil, Plishka. 1/10 at 8: Puccini's *La Bohème,* Kohn conducting; with Cotrubas, Daniels, Shicoff, Elvira, Cheek, Glassman, Berberian. 1/11 at 7: Wagner's *Tristan und Isolde,* Levine conducting; with Meier, Myers, Jung, Anthony Raffell (debut), Talvela, Jenkins, Franke, Kirk Redmann (debut), Courtney. 1/12 at 8: Verdi's *Macbeth,* Levine conducting; with Scotto, Milnes, Ciannella, Plishka. 1/13 at 8: *Mahagonny;* same as 1/9, except Craig for Bybee, Shicoff for Cassilly. 1/14 at 1:30: *La Bohème;* same as 1/10 (broadcast, WQXR). 1/14 at 7: *Tristan und Isolde;* same as 1/11. Mon., 1/16, at 8: *Macbeth;* same as 1/12. 1/17 at 8: *La Bohème;* same as 1/10, except Hartman for Glassman. 1/18 at 8: *Mahagonny;* same as 1/9, except Craig for Bybee.

Other

THE TWO WIDOWS, by Smetana. Staged version by the Bronx Opera Co., Michael Spierman conductor. Hunter College Playhouse, 695 Park Ave., 68th-69th Sts. (787-1356). 1/13, 14 at 8. $6, $8.

OBERON, by Weber. In English, in a performance version devised by Mahler. Bel Canto Opera, at Robert Wagner Jr. High School, 220 E. 76th St. (752-4210). 1/14 at 8; 1/15 15 at 2:30. $10.

DIE FLEDERMAUS, by Strauss (in English). Amato Opera, 319 Bowery (228-8200). 1/14 at 7:30; 1/15 at 2:30. $8.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 1/15, Lehar's *The Merry Widow.* 1/18-29: Gilbert and Sullivan's *The Gondoliers.* Wed.-Sat. at 8, Wed. at 2, Sat. and Sun. at 3:30. Wed., Thurs., $8-$13; Fri.-Sun., $8-$13.50.

THE DOCTOR IN SPITE OF HIMSELF—Excerpts from Gounod's operetta, performed with Molière's play. Greek Orthodox Church, 302 W. 91st St. Thru 1/22; Thurs.-Sat. at 8, Sun. at 3. $4.

DONA FRANCISQUITA, a zarzuela by Vives and de Vega. Repertorio Espanol, 138 E. 27th St. (889-2850). 1/14 at 8, 1/22 at 3. $12.

DIE FLEDERMAUS, by Strauss (in English), a staged version by the Queens Symphony Orchestra, the Manhattan Savoyards/Opera Northeast, David Katz conductor. Queens College Colden Center, LIE and Kissena Blvd., Flushing (793-8080), 1/14 at 8. $13-$15.

Dance

New York City Ballet
At the New York State Theater

TO 2/19/84—$3-$30. 1/10 at 8: *Ballet d'Isoline, Episodes, In G Major.* 1/11 at 8: *Mozartiana, In G Major, Symphony in Three Movements.* 1/12 at 8: *Harlequinade, Symphony in Three Movements.* 1/13 at 8: *The Goldberg Variations, Western Symphony.* 1/14 at 2: *Agon, Harlequinade.* 1/14 at 8: *Harlequinade, Western Symphony.* 1/15 at 1: *Raymonda Variations, Agon, Chaconne.* 1/15 at 7: *In G Major, Episodes, Glass Pieces.* 1/17 at 8: *The Goldberg Variations, Chaconne.* 1/18 at 8: *Agon, Harlequinade.* 1/19 at 8: *Serenade,* preview of new ballet—a Gala (877-7635). 1/20 at 8: Rossini *Quartets, Piano Pieces, Agon.*

Other

MARK DEGARMO AND DANCERS—Three premieres and three repertoire works, with original music by Jan Hagiwara, Craig Gordon, Miguel Coelho, and Allan Greene. Vital Arts Center, 78 Fifth Ave. near 13th St. (982-2046). 1/13, 14 at 8, 1/15 at 3. $6.

PARADISE—A contemporary ballet by Karole Armitage, composer Jeffrey Lohn, and visual-artist Charles Atlas. La Mama ETC Annex, 74A E. 4th St. (475-7710). 1/9 at 8. $10.

MCABEE DANCE COMPANY—Lincoln Center Library, 1/9, 10 at 4. Free.

RIVERSIDE DANCE FESTIVAL—1/11, 13 at 8, 1/15 at 2: Won Kyung Cho, with dances of Korea. 1/12 at 8, 1/14 at 2: Inner City Ensemble Theatre & Dance Company. Riverside Church, the Drive at 120th St. (864-2929). $6.

RUBY SHANG & COMPANY, DANCERS—*Box Pieces,* and the premiere of *Vernacular Projects.* D.T.W.'s Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 1/12-14 at 8, 1/15 at 3. $6.

SPANISH DANCE ARTS COMPANY—*Fantasia Espanola,* a program of Flamenco and Spanish classical dance. Heckscher Theater, Boys Harbor, 1 E. 104th St. (427-2244, ext. 572). 1/13 at 8. Free.

THE WASHINGTON BALLET—A preview of its Far East tour program. Brooklyn Center for the Performing Arts, Brooklyn College (377-4720). 1/14 at 8, 1/15 at 2. $8, $9.

ANDY WOLLOWITZ—*Home Decor;* the choreographer created a 40-foot suspension bridge for the work. P.S. 122, 150 First Ave. at 9th St. (477-5288). 1/13-15 at 9. $5.

OTHER EVENTS

Happenings

NATIONAL BOAT SHOW—New York Coliseum, 1/14-22. Sat. 10-10; Sun. 11-7; weekdays noon-10. $6, children $2. 600-plus boats (a record) on view, from inflatable numbers and 7-foot dinghies to sailboats and luxury cruisers of all kinds, plus equipment and other merchandise.

MARTIN LUTHER KING JR. TRIBUTES—There will be several more of these special events announced before the day itself, no doubt, and see also the Concerts listings for 1/14 and 1/15, page 89. Meanwhile, here are three more: 1/16 at 7:30, at the American Museum of Natural History, C.P.W. and 79th St. (873-1300, ext. 514): "The Gift of Music," including poetry, song, and dance from Africa and the Caribbean, features Joanna Featherstone with readings; the Chelsea Ensemble, with music by Scott Joplin; the Manhattan Baptist Combined Choir; and the Calabash Dance Co. This program is free... 1/15 at 7:30, at Town Hall, 123 W. 43rd St. (840-2824): The annual "Celebration," interpreted for the hearing-impaired, features Gloria Foster and Colleen Dewhurst with poetry about freedom; poet June Jordan with pianist Adrienne Torf; musician-composer David Amram, the Triad Chorale and Noel Da Costa in Coleridge-Taylor Perkinson's "Frédome, Freedom"; Ken Bloom playing the bandura; Cleveland Robinson of District 65, UAW, as speaker. This one's also free... BACA's Downtown Cultural Center, 111 Willoughby St., Brooklyn, *hosts a two-evening event,* 1/13 and 1/14. Fri. at 8, it's music and poetry, with Amina Baraka, Mariah Britton, Margaret Porter and others reading from their works. Voices Ink will offer the music portion. Free. On Sat., "Children of the Dream" at 8 will focus on theater in reading and performances, with Shahib Leroy Nelson, Brenda Connor Bey, and many others. $4, for this one.

LET THEM ENTERTAIN YOU—Sally Logemann and the New York Renaissance Band have devised one of their costumed revels, this one called "Gargantua and Pantagruel" and based on the Rabelais tale of two giants. Subtitled "a Renaissance vaudeville," it includes music, dance, and dramatic-comic material, and will be given three times, 1/13 at 8, 1/14 *at 2 and 8, at St. Michael's Church Hall, 225 W.* 99th St. (222-5568); $7, children $4... "We Write the Songs! A Celebration of the American Songwriter " is the latest "evening of stars" gala, and given by the Songwriters Guild at the Palace, 1/15 at 8. A partial lineup includes Tony Bennett, Jerry Herman, Eddie Albert, Kander and Ebb, Alberta Hunter, Jule Styne, George Shearing, Mercer Ellington, Margaret Whiting—many more will turn out. $10-$100 (757-8833)... On a more intimate scale is "Skits-Ophrenia," a comic revue acted and sung by the *Tompkins Square Library's adult acting class, paired* with scenes from Matthew Calhoun's musical "Parallel to Heaven." At the Library, 331 E. 10th St., 1/14 at 2. Free... "Women and Wild Animals" is a put-together program of stories and myths from various cultures, devised and performed by tale-teller Laura Simms. Steven Gorn creates the moods with his original accompaniment on exotic instruments. They'll be at the Alternative Museum, 17 White St. (966-4444), 1/13 at 8. $7.

SOUTH STREET VENTURE, an hour-long, multi-screen film collage on the history of the Seaport Museum area, narrated by Colleen Dewhurst. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Every hour on the hour: Mon.-Thurs., 11-8; Fri. and Sat., 11-9; *Sun., noon-8.* $4.50, *children under* 12 $3.

A PAIR OF SYMPOSIUMS—The Museum of American Folk Art is hosting a three-day event, 1/12-14, focusing on "recent scholarship dealing with the folkways and material culture of American religious and ethnic groups," and on the direction of future study in the field. It begins 1/12 at the IBM Gallery of Science and Art, Madison Ave. at 65th St. with a guided tour at 12:45 of the museum's exhibit, "Reflections of Faith." Then events move to St. Peter's Lutheran Church, Lexington Ave. and 54th St., for the busy program of panels, discussions, and talks. "Greek Votive Offerings," St. Patrick's Day, black religious drama, and "Morality as Folk Aesthetic" are just some of the topics. Pre-registration is required; *phone* 581-2474 *for availability; fee is* $45... At the American Museum of Natural History, the subject is Ice-Age Hunting and Survival, and the date 1/11, 7:30-10. If you want to know more, there'll be experts on hand; tickets are $15 (873-7507).

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). $4.25; children under 12, $2.50.

IAN MCKELLEN ACTING SHAKESPEARE—A one-man show celebrating the life and times of the world's greatest playwright. Previews 1/17 at 8, 1/18 at 2 & 8; opens 1/19. Tues.-Thurs. at 8, Wed. at 2, $18-$20; *Fri. & Sat. at 8, Sat. at 2, Sun. at 3,* $20-$22.50. Balcony seats all perf. $10. **Ritz Theater,** 219 W. 48th (664-1290). All major credit cards.

WORDS FROM THE WISE—NYU's School of Continuing Education is hosting one of its regular series of Career Nights, 22 job and profession possibilities including paralegal work, writing, foreign languages, banking, marketing, and more. Some are at the Midtown Center, 11 W. 42nd St., some at the Loeb Student Center, downtown at 566 LaGuardia Pl. Dates are 1/9 thru 1/19, from 6 to 8 or 6 to 9. For more information, pick up a schedule at either center, and drop in—they're all free... Talk about practical! Alley Pond Environmental Center, in Douglaston, Queens (229-4000), will offer a session on weatherizing your home. 1/11 at 7:30. $5; pre-register... Words from experts: Martin Bookspan talks at the Philharmonic Pre-Concert series, 1/13 at 11, at Avery Fisher Hall (876-1279). Includes lunch at 12:20; $5... Set designer Ming Cho Lee talks at the West Side Y's Theaterscope, 1/9 at 8:30. 5 W. 63rd St. $4... *Writer Elizabeth Hardwick,* on "New York: Capital of the 20th Century," 1/10 at the Asia Society, Park Ave. at 70th St. (570-3633). At 8; $10... Dr. Elizabeth Maysilles, on "Words, Words, Words: Does Your Vocabulary Work for You?" 1/10 on the Pace U. Lunch and Learn series, Pace Plaza building on Spruce St. (488-1556). $5.50, or $2 for the lecture alone.

NEW YORK TICKET SERVICE

For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

Tours

STONECARVING AND RELIGIOUS ARCHITECTURE—In connection with current exhibit of Museum of American Folk Art, 1/15 at noon. A talk by folklorist Margorie Hunt, and a tour of the Cathedral of St. John the Divine with Canon Jonathan King, plus a talk by master carver Vincente Palumbo. Bus provided from Museum (581-2474), leaving at noon, returning at 4; $10; reserve.

ADVENTURE ON A SHOESTRING—1/14 at 11 a.m., meet SW corner of Eighth Ave. and 42nd St., for a bargain-hunting trek to the clothing and housewares factory outlets in Secaucus, N.J. $15 includes fare, but not lunch... 1/15 at 1, meet NW corner of Second Ave. and 59th St., for walking tour of Roosevelt Island. $5, plus $1.50 roundtrip tramway fare (265-2663).

SOHO ARTISTS' STUDIOS—A walking tour of visits, with the Floating Gallery. 1/14 at 1. $5; phone for meeting place (254-3690).

WINTER WALK—New York Aquarium, Boardwalk and W. 8th St., Coney Island, Brooklyn. Learn about how our aquatic animals adapt to cold weather. 1/14, at 1. $8, children $6 (266-8711).

NATURE WALKS—Alley Pond Environmental Center, *228-06 Northern Blvd., Douglaston, Queens.* A wetland walk, every Sun. at 1. $1. Also, 1/13 at 2, a woodlands walk. $1... Wave Hill, 249th St. and Independence Ave., Bronx (549-2055). A greenhouse and garden walk, every Sun. at 2:15. Free.

URBAN PARK RANGERS, tours and workshops, all free, unless noted. Bronx: 1/15 at 1, learn weather predicting by simple methods; Crotona Boathouse, off Crotona Park East between Charlotte St. and Suburban Pl. (589-0096). 1/15 at 1, meet at Van Cortlandt Park Visitors' Center, 242nd St. and Broadway (548-7880), to learn about the lives of the area's early Indian inhabitants... Brooklyn (856-4210): 1/14 at 1, meet at the seal pool, Prospect Park, for a tour of the Zoo, past, present, future. 1/15 at 1, a tour on horseback of the Vaux-Olmsted park ($15 fee; pre-register)... Manhattan (397-3091): 1/15 at 1: meet at the Dairy, Central Park at 65th St. west of the Zoo, for a tour of the south end of the park, focus on the restoration plan... Queens (699-4204): 1/15 at 4:30 p.m., dress warmly and meet at Beach 20th St. and the Boardwalk, Far Rockaway, for "Tales of the Widow-Maker: A Mid-winter Tribute to Seas and Beaches," followed by a fireside session.

GREENWICH VILLAGE—Seven days a week, at 11 a.m. and 2, for two hours; reservations only *(226-1426); $5; under 16, $3.50.*

CONSERVATION AND THE OUTDOORS—Emphasis is on nature, and walking itself, with some city walks. Phone for details on the "serious" hikes (204-1112, mornings).

OUTDOORS CLUB—Write P.O. Box 227, New York, N.Y. 10021, for schedule of country hikes.

Sports

TENNIS—The Volvo Masters Tournament 1/10-15, at Madison Square Garden (370-1534). $9-$22. Among the players: Lendl, Wilander, Connors, *McEnroe, Noah, Arias.*

HOCKEY—N.Y. Rangers, Madison Square Garden (563-8036), $7-$18. 1/16 at 7:30, vs. Detroit... **Islanders,** at Nassau Coliseum, Uniondale, L.I. (516-794-4100), $14-$22. 1/10 at 8:05, vs. New Jer*sey. 1/12 at 8:05, vs. Montreal. 1/14 at 7:05, vs. N.Y.* Rangers.

BASKETBALL—N.Y. Knicks, at Madison Square Garden (563-8000). $7-$15. 1/17 at 7:35, vs. New Jersey.

INDOOR SOCCER—New York Arrows, at Nassau Coliseum, Uniondale, L.I. (516-692-7769). 1/13 at 8:05, vs. Los Angeles. 1/15 at 2:05, vs. Pittsburgh... **Cosmos,** at Meadowlands Arena, E. Rutherford, N.J. 1/15 at 1:30, vs. Vancouver.

Children

TALES OF CHELM—Riddling jokes, comedy, songs in the land of Chelm. New York Theatre Ensemble, 62 E. 4th St. (697-2549). Sun. at 2 thru 2/19. $4.

THE DREAM PRINCESS, a musical fantasy. Ten-Ten Rep, 1010 Park Ave., Park Avenue Christian Church at 85th St. (288-3246). 1/14, 21 at 11 a.m.; 1/15, 22, 29 at 2; 1/20, 27 at 8; 1/28 at 12:30 and 3:30. $4; adults, $6.

JACK AND THE BEANSTALK, a theatrical opera by the Broque Opera Co., with mime, dance, drama, and a 7-1/2-foot giant. Symphony Space, Broadway at 95th St. (462-3525). 1/15 at 1. $5.

PUPPETS AND MUSICAL TALES—"Scheherazade," music by Rimsky-Korsakov, and other "Arabian Nights" tales. Little Orchestra Society, Dino Anagnost conductor; with the life-size puppets of the Pickwick Puppet Theatre. *Avery Fisher Hall,* Lincoln Center (757-5496). 1/14 at 11 a.m. and 1. $6-$12.50.

PUSS IN BOOTS, by the Puppetworks. Fraunces Tavern Museum, 54 Pearl St. (425-1778). 1/15 at 2. $2.

MYSTERY FLYER—Learn this creature's identity, in a trail walk, craft project, games, stories. Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). 1/13, 14, 15, 18, 26 at 1. 4-6-year-olds only. Registration required. $3... Also, *1/14 at 10 a.m., for 6-8 ages, "Rabbits and Squirrels."* $3.

ONCE UPON A...SUNDAY—Storytelling for ages 5 and up. 92nd Street Y at Lexington Ave. (427-6000, ext. 137). 1/15 at 11 a.m., Hilary Bader and Edmond Felix with folk stories from around the world. $3.50.

JENNIFER AND HER BAG LADY—On Stage, Children! Hartley House Theater, 413 W. 46th St. (787-1073), Sat. 1/14, 21, at 1 and 3:30. $3; adults, $4.

CHILDREN'S "NIGHTCLUBS"—The Early Show, entertainment by children 6-16. At Don't Tell Mama, 343 W. 46th St. (757-0788). Sat. at 3; $5 cover, $5 minimum... **Youngstars,** featuring players from Broadway, TV, commercials. At Something Different, 1488 First Ave. (570-6666). Sat. at 7, Sun. at 5:30. $5 minimum, $3 cover.

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OTHER EVENTS

CRICKET ON THE HEARTH, Dickens's fairy tale. Theater of the Open Eye, 316 E. 88th St. (534-6909). 1/14, 15, 21, 22, 28, 29 at 2; 2/7, 14 at 7:30. $4.

HANSEL AND GRETEL—Papageno Puppet Theater in a musical version for rod puppets. West Side YMCA, 5 W. 63rd St. (877-4852). Sun. at 1 and 2. $2.50.

SPECIAL EXHIBITS—"Children's Children: American Folk Dolls," at the Museum of American Folk Art, 49 W. 53rd St., thru 2/26. . . "The Robot Exhibit: History, Fantasy, and Reality," at American Craft Museum II, 77 W. 45th St., 1/13-5/11.

LITTLE PEOPLE'S THEATRE COMPANY—"Humpty Dumpty Falls in Love," Sat. and Sun. at 1:30, and "Three Little Pigs," Sat. and Sun. at 3, thru 4/8. Courtyard Playhouse, 39 Grove St., near Sheridan Square (765-9540). $3.50.

A VISIT FROM SANTA CLAUS, a puppet pantomime to music from "The Nutcracker"; with guest Twee-Dee, the clown puppet. Alice May's Puppets, at the Origami Center, 31 Union Square West (255-0469). Sun. at 2 thru 1/15. $2.50. Reservations a must.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Children's Improv. Co., with audience participation. New Media Repertory Co., 203 E. 88th St. (860-8679). Sat. at 3:30; $3, adults $3.50.

TOTO AND THE WIZARD OF WALL ST.—A rock musical, at Fourth Wall Repertory, Truck and Warehouse, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $4, adults $5.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. and 103rd St. (534-1672). 1/14 at 1:30, "Animal Crackers," with American Puppet Productions. $2.50. . . Please Touch demonstration follows at 2:40. $1.

PUBLIC LIBRARY—Yorkville branch, 222 E. 79th St. (744-5824): Pre-school picture-book hours Wed. at 4, ages 3-4; Tues. at 4, ages 5-7. 1/12 at 4, short films, ages 3-8. . . Muhlenberg branch, 209 West 23rd St. (924-1585). Thurs. at 3:30, stories in English and Spanish.

13TH STREET REPERTORY COMPANY—Sat. at 1, "Skye, the Kingdom of Dragons"; at 3, "The Snow White Show." Sun. at 1, "The Empire Laughs Back"; at 3, "The Snow White Show"; at 5, "Ride With Me to Freedom." 50 W. 13th St. (675-6677). $3.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Magic, comedy. Sat. and Sun. at 1, 2:30, 4. $4 (reservations a must; all adults must be with a child).

THE BLUEBIRD OF HAPPINESS, a new musical. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). Sat. and Sun. thru 2/5, at 1 and 3:30. $3.50.

AMERICAN MUSEUM OF NATURAL HISTORY, Central Park West at 79th St. (873-1300). Mon., Tues., Thurs., Sun., 10-5:45; Wed., Fri., Sat., 10 a.m.-9 p.m. $3 suggested for adults, children $1.50. Discovery Room, with touchable specimens in natural science and anthropology; open Sat., Sun. noon-4:30. Natural Science Center: plants, animals, rocks; open Tues.-Fri. 2-4:30; Sat. Sun. 1-4:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.-Fri. and Sun., 1-5; Sat., 11-5. $3; adults, $2. New exhibit, thru 1/31: "Time Scores: New Performance Notations for Music, Dance, Drama, Video, Poetry." Sat. at 4, animal feeding. 1/14 at 1:30 and 3 and 1/15 at 2: "Something's Fishy," printmaking class using real fish. 1/14 at 1, the Mimestrals, with a mime workshop. All free, with museum admission.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd St. (879-5500). Pay-what- you-wish admission. In the Children's Bookshop: Storytime every Sat. and Sun. at 3 and 4. 1/15 at 1:30, "Hieroglyphs for Fun," with Joseph and Lenore Scott. Free with museum admission.

STATEN ISLAND CHILDREN'S MUSEUM—15 Beach St. (273-2060). Tues.-Fri. 1-5, Sat. 11-5, Sun. noon-5. 50 cents, adults $1. Special exhibit: "Soundtracks," on sound and music, environment, participation, and education. 1/14 at 1:30, "The Wonder of Paper," workshop ending with a symphony "played" on paper instruments created. 1/15 at 1:30, Asian American Dance Ensemble. Free with museum admission.

QUEENS MUSEUM, N.Y.C. Building, Flushing Meadow-Corona Park (592-2405). Drop-in workshops for the family, Sun. at 1:30 and 3. Exhibition: "Puppetronics Arcade," to 1/15.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). Daily except Tues.; weekdays 1-5; Sat., Sun. and school holidays, 10-5. Free. Workshops, library, learning activities. Special exhibit: Discover Dolls, Reflections of Ourselves. Wed. at 3, Sat. at 11 a.m., slide shows on New York's history; 1/11 and 1/14: "Revolution in New York (1777)."

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NIGHTLIFE

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

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Pop/Jazz

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil. Mon. & Tues., George Andre. Wed., Alfredo Cardin. Thurs. & Fri., Alosio Aguiar. Sat., Clarice Taylor. Sun., Tiberio Nascimento. AE, CB, DC

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 1/13, 14, Walter Bishop Jr. Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 9:30. 1/9, Patricia Laing & Amber Chiang. 1/10-15, Mongo Santamaria. 1/16, Carol Wardach & Trio; Stephanie Crawford & Trio. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 1/13, 14, Ken Page with The Shirelles. 1/19-21, Leader of the Pack (songs by Ellie Greenwich), sung by Karla DeVito, Rory Dodd, Ula Hedwig, Bobby Jay, Darlene Love, Hank Martin *and* Ellie Greenwich. No credit cards.

BRADLEY'S—70 University Pl., at 11th St., 228-6440. Restaurant/bar. Music from 9:45. AE, CB, DC, MC, V.

CAJUN—129 Eighth Ave., at 16th St., 691-6174. Wed., Ruth Brisbane and Trio. Thurs., The Ernie Lumer Quartet. Fri., The Canal Street Jazz, Blues & Dixieland Band. Music from 8-11. AE, MC, DC, MC, V.

CATTAILS—2589 Broadway at 97th St., 865-6100. Continental/American restaurant. Shows Tues.-Sat. at 10 & *midnight.* No *credit* cards.

THE COOKERY—University Pl., at 8th St., 674-4450. Jazz singer Alberta Hunter, Wed.-Sat. at 9. Singer Laura Theodore, Sun.-Tues. at 9 & 11, Fri.-Sat. at 11:30. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Sessions. 1/14, Out to Lunch, a six-member band. 1/21, Sandy Bradley & the Small Wonder Band. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. 1/9, The Ed Polcer Quintet. 1/10, Red Balaban & his Other Cats. 1/11-14, Balaban & Cats. 1/15, Kai Winding Remembered; Wayne Andre Trombone Septet. 1/22, Danny Imperio & The Metropolitan Bopera House. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. (Club closed for renovation. Will reopen 2/21.) AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 1/10, Steve & Mark. 1/11, 18, 25, Music for Dozens. 1/9, 16, 23, 30, Beth Lapides, in residence. 1/22, Livingston Taylor. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 1/9, Gail Wynters. 1/10-12, Stafford James. 1/13, 14, Carmen Lundy. 1/15, 16, Martin Aubert Duo. 1/17-21, pianist Harold Mabern & Jamil Nasser on bass. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon., 10-3, Baba Motta Duo. Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Matt McErlean Trio with Alicia Sherman. Sun., 5-10, Emme Kemp. Mon.-Fri., 5-10, Don Golson. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1 a.m., Judd Waldin Trio plays for dancing, alternating with Phil Della Penna. Sun. 4-9, The Tony Cabot Trio. Mon. 7:30-12:30, The Tony Cabot Trio alternating with Phil Della Penna. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. Thru 1/9, Junior Mance with Marty Rivera. 1/10-14, pianist Peter Howard. 1/17-21, 24-28, pianist Cedar Walton with Ron Carter on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Italian restaurant and jazz club. 1/10-15, Sphere with Kenny Barron, Ben Riley, Charlie Rouse, Buster Williams. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 1/21, singer Julie Wilson in *Julie Wilson sings the Lyrics and Music of Cole Porter,* Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band with Woody Allen. Closed Sundays. AE, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Alan Russel Big Band with The High Tones. Tues., Vince Giordano and his New Orleans Night Hawks. Wed., Stan Rubin's Big Band. Thurs., Sol Yaged All-Stars. Fri., David Ostwald and his Gully Low Jazz Band. Sat., Bob Cantwell and the Saturday Night Stompers. Sun., Bob January and his Band. AE.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 10 & 11:30, with an extra set Fri.-Sat. at 1 a.m. 1/9, 15, 16, Gil Evans Orchestra. 1/10, Mark Sherman. 1/11, Rax Blue, with Chip White & Tod McKinney. 1/12, Grace Testani. 1/13 & 14, Boss, with Eric Gale, Richard Tee, George Young, Idris Muhammed & Gary King. 1/17, Julie Coryell. 1/18, Benny Wallace & John Schofield. MC, V.

S.N.A.F.U.—Sixth Ave., at 21st St., 691-3535. 1/3, Dawn Dos Santos. 1/10, Reggae Metal. 1/11, N.Y. Frets. 1/12, Mara Zhi. 1/13, La Zoo; Michael Haynes; Reporter. 1/14, Cutaways. 1/15, Gary Korb. No credit cards.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, *Sat., 2-6. Doc Cheatham, Sun.,* 3-7. 1/10-14, Pharoah Sanders. 1/15-21, Amiri Baraka (LeRoy Jones), with "Primitive World." AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. 1/10-14, Peggy Alston sings r&b, *pop, jazz, ballads, and showtunes, backed up by Skip* Brevis and his trio. 1/17-21, singer Cheryl Alexander. Tues.-Thurs. 9 & 11, Fri.-Sat. at 10 & *midnight.* AE, DC, MC, V.

TRAX—100 W. 72nd St., 799-1448. 1/10, at 9:30, the Stacy Martin Band. AE, DC, MC, V.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. **The Terrace:** Thru 1/15, Hilton Ruiz & Major Holley, Tues.-Sun. 1/16, Mongo Santamaria. 1/18-29, Tommy Flanagan & George Mraz, Wed.-Sun. No credit cards.

VILLAGE WEST—577 Hudson St., bet. Bank & West 11th, 691-2791. AE, MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music starting at 8. 1/10-14, pianist Kirk Lightsey, with Cecil McBee on bass. 1/17-21, pianist Jane Jarvis, with Milt Hinton on bass. (No live music on Mondays.) AE.

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 1/9, 10, Second Line. 1/11, Steel Angel. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. *Texas-style bar, with continuous country* and western entertainment. Mon.-Thurs. 11:30 a.m.-3 a.m., *Fri.* 11:30-4 *a.m.,* Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 1/10, Asleep at the Wheel. 1/13, 14, Gabe *Johnson Band; Tommy Joe White.* AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country music hang-out. 1/12-14, John Messler. 1/15, Terry & Harry Guffee Band. 1/16, 17, Second Line. 1/18, City Eastern. AE, DC, MC, V.

Comedy/Magic

BIG APPLE COMEDY ROOM—157 E. 55th St., 752-2040. Sat., comedy night with m/c Nancy Redman. Shows at 9 and 11:30. No credit cards.

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret. 1/10-15, comedian Charlie Barnett. 1/17-22, comedian Robert Klein. Shows Tues.-Sun. at 11:30. AE, MC, V.

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch, J.J. Wall and Bill Scheft. AE.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, comedy spot with improvisational entertainment. Sun.-Thurs. the fun starts at 9:30, Fri. 9 & midnight, Sat. 8:30 & midnight. AE, CB, DC, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Mon.-Thurs. 9 & 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. 9:30, talent showcase with m/c Hiram Kasten. 1/9-14, comedians Bob Nelson & Richie Gold. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:30. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri.-Sun. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment, Tues. Danny Curtis. Wed.-Sat., David Fisher and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. Thru 1/21: Tues., Showcase. Wed., magician Joe Devlin with singer Pamela Smith. Thurs., magician Iman with comedian Terry Day. Fri.-Sat., magician Imam with comedian Bernie Travis. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

DOWNSTAIRS AT JOANNA—18 E. 18th St., 675-7900. Intimate nightclub with dancing to the Confrey Phillips Trio, Tues.-Sat. from 10 p.m.-4 a.m. (membership). AE, MC, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. alternating with singer-pianist Tommy Furtado, nightly except Sun., from 10-3 a.m. AE, CB, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. No credit cards.

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.-Sat., 6-midnight with a lively disco from 10:30 p.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is *open for dancing,* Thurs.-Sun. from 2:30. AE, V.

S.O.B.'s—204 Varick St., 243-4940. A club/restaurant/bar featuring the authentic music of Brazil, Tues.-Sun. AE, V.

Floor Shows/Cabaret

THE BALLROOM—253 W. 28th St., 244-3005. Continental restaurant. **Theater/Cabaret Room:** Blossom Dearie sings Wed.-Sat. at 6:30. *Peggy Hewett's New Tropical Revue,* Wed.-Fri. at 9, Sat. at 9 & 11. AE, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret-restaurant with a richly spiced revue *C'Est Si Bon* produced by Georges Reich featuring gorgeous showgirls, exotic production numbers, and specialty acts, nightly at 9 & 11:30. Pianist Ingrid Nielson plays Mon.-Fri. 5-8 and midnight-4 a.m. AE, CB, DC, MC, V.

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.-Sat. at 8:30. AE.

NIGHTLIFE

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar. 1/9-14, at 8:30, singer Carolyn Magnini; at 11:30, singer Meg Bussert. AE, MC, V.

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Mid-Eastern musicians and bellydancers performing continuously, from 10 p.m. AE, CB, DC, MC, V.

THE INNER CIRCLE—113 Jane St., at West St., 924-7030. Atmospheric hideaway cafe/restaurant facing the Hudson River. 1/14-29, singer Larry Kert entertains. AE, MC, V.

O'NEAL'S 43RD STREET—147 W. 43rd St., 764-6200 **Upstairs:** Comedy revue, *Serious Bizness,* featuring David Babcock, Jill Larson, Don Perman and Nealla Spano, Tues.-Thurs. at 8, Fri. & Sat. at 8:30 & 11, Wed. at 5:30. Every Wed. at 10, political humorist Joan Cushing/Mrs. Foggybottom. AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Sun., Tues.-Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30, *Forbidden Broadway '84,* a musical comedy revue by Gerard Alessandrini. Thursdays at 11, thru February, *Miss Gulch Lives,* a musical revue by Fred Barton. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. *Wanted-Dead or Alive* a musical show produced by Lee Reynolds, starring Patrick Jude, Lisa Sherman, Mark Morales, Janet Aldrich, Bob Kaufman, and Paula Newman. Wed.-Sat. at 8:30 & 11. AE, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and His Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SILVER LINING—349 W. 46th St., 245-5100. Restaurant/Cabaret. Thru 1/14, Stormin' Norman & Suzy in *Cinderella.* AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *That's Entertainment II,* a musical revue, Fri. at 11:30, Sat. at 10:30 & 12:30. Dancing between and after shows. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer-pianist Steve Ross every Wed.-Sat. from 9:30, Sun. from 5. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper-club/bar. Thru 3/10, jazz pianist George Shearing with Don Thompson on bass, Tues.-Sat. 10 & midnight, **Bemelmans Bar:** Jazz-pianist Barbara Carroll plays Mon.-Sat., from 9. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, John Cook, Mon., Wed.-Sat. 5-11. Pianist-composer Earl Rose plays Tues. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.-Fri., 5-midnight, replaced Sat. & Sun. by James Jordan. **Sybils:** Disco Mon.-Sat. from 8-4 a.m. **Hurlingham's:** Pianist Steve Montgomery Wed.-Sun. 6-11:30, with James Jordan alternating Mon. & Tues. **International Promenade:** Pianist Spencer Glanz, Mon.-Fri. from 4:30. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Tues.-Fri. 5:30-7:30. Dottie Stalworth and Fred Hunter play Mon.-Sat. 9:30-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Tues.-Sat. 6-11. **Oak Room:** Pianist Mary Pollard Mon.-Fri. 5:30-9:30. John Morris takes over Tues.-Sat. from 9:30-1:30. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with singer-pianist Barbara Rose entertaining Mon.-Sat. from 7:30-11:30, thru 1/21. **La Ronde:** *Paradise on Ice,* an elaborate ice-skating revue, extended thru 2/18, Mon.-Sat. at 9:30 and 11:30. Dance music between and after shows. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 759-9020. **Le Petit Cafe:** Pianist Ed Goldman plays music of Gershwin, Ellington, Ravel, Debussy, Billy Joel, Stevie Wonder, and more! Tues.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave., at 55th St., 753-4500. **King Cole Room:** *Hooray for Hollywood!* (a non-stop musical revue) Mon.-Tues. at 9, Wed.-Sat. at 9 & 11; thru 3/3. **Astor's:** Pianist Ann Hampton Callaway, Mon.-Fri., 4-9; Sat., 6-9. The Mike Cerrati Trio, 1/9 thru 3/3, Tues.-Sat. 5:30-7:30. Thru Mon.-Thurs. from 9-1 a.m., Fri.-Sat. 9:30-3 a.m. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Cocktail Terrace:** Laura Taylor Trio play, Tues.-Sat. 8-1 a.m. Judith Keithly Trio plays Sun. & Mon. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Continental restaurant. Pianist-singer Al Bundy, Mon.-Fri. 6-midnight. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian folk music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

Piano Rooms

ANDREW WILLIAM—1340 First Ave., at 72nd St., 570-0060. Restaurant/piano bar with Bobbie Miller playing Tues. & Wed. from 7 p.m. Steve Glantz takes over Thurs.-Sat. AE, CB, DC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Tues.-Thurs., singer-pianist Anne Phillips. Fri. & Sat., pianist Jimmy Lyon. AE, CB, DC, MC, V.

CAFE DIVINO—1544 Second Ave., bet. 80th-81st Sts., 517-9269. Italian restaurant. Singer-pianist Irving Fields plays Tues.-Sat. 10:30-2 a.m., Sun. noon-4. No Credit Cards.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins, Mon-Sat. 8-midnight. AE, DC, MC, V.

DON'T TELL MAMA—343 W. 46th St., 757-0788. **The Backroom:** Cabaret/piano bar. 1/11-14, singer Edna Manilow & comedian Kate Lyn Reiter. 1/18-28, singer/comedian Amy Ryder, backed by a group of jazz musicians. Shows at 8:30 & 11. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 1/9, Dick Hyman. 1/10-14, Dick Wellstood. 1/15, Keith MacDonald. AE.

JOES PIER 52—163 W. 52nd St., 245-6652. Thru 1/28, The "Doc" Johnson Duo Mon.-Thurs. 8-1, Fri.-Sat. 8-2 a.m. AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Buddy Barnes, Tues.-Sat. from 7 p.m. AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Tom Both playing Tues.-Sat. from 8 p.m. Sun. & Mon., Charles Lindberg takes over. AE, CB, DC, MC, V.

NICKELS—227 E. 67th St., 794-2331. Tues.-Sat., pianist Danny Nye. AE, DC, MC, V.

OLIVER'S—141 E. 57th St., 753-1980. **Upstairs:** Connie and Jeff, song and piano team perform Tues.-Sun. from 9 p.m.-1 a.m. Mon at 9, *Broadway Tomorrow,* hosted by Eyse Curtis. AE, DC, MC, V.

PIANO BAR—69th St. & Broadway, 787-2501. Open from 9. Mon.-Tues., Comedy Showcase. Wed.-Sun., Houston Allred. AE, DC, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Wed., Caroline Schwartz at the piano. Thurs., Bobbi Miller. Fri., Pat Kirby. Sat., Howard Sloan. Music from 8:30. AE, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Singer-pianist Dennis Liburd plays Mon.-Tues. from 6. Singer-pianist Bill Zeffiro plays Wed.-Sun. from 6 to closing. **Upstairs:** *Corkscrews,* a musical revue featuring Miriam Fond, Arthur Siegel, and Tony Lang. Wed.-Fri. at 11, Sat. 9 & 11. AE, DC, MC, V.

TRE AMICI—1294 Third Ave., at 74th St., 535-3416. Italian restaurant with pianist-composer-singer Charles Deforest, Tues.-Sat. from 10-1 a.m. AE, CB, DC, MC, V.

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RADIO HIGHLIGHTS

Wed., Jan. 11

2:06/WQXR-AM/FM—Berlioz: Harold in Italy, Op. 16 (de Pasquale, Phila. Orch/Ormandy).
3:00/WNCN—Mussorgsky: Fair at Sorochinsk (Hopak, USSR State Sym Orch/Svetlanov).
4:06/WQXR-AM/FM—Auber: Cello Cto in a (Silberstein, L'Orchestre de la Suisse Romande/Bonynge).
5:00/WNCN—Vivaldi: Cto for Violin, 2 String Choirs & 2 Harpsichords (Stanic, Tachezi, Thune, I Solisti di Zagreb/Janigro).
6:00/WNCN—Ginastera: Estancia: Ballet Suite (London Sym Orch/Gould).
6:30/WNYC—Morgan: Judgement Anthem (Western Wind).
7:06/WQXR-AM/FM—Mozart: Sym #27 in G (Acad. of St. Martin-in-the-Fields/Marriner).
8:00/WNYC—Gershwin: Preludes, arr. Heifetz (Heifetz).
9:00/WNCN—Beethoven: Sonata #2 in A, Op. 12; #8 in G, Op. 30; #9 in A, Op. 47 "Kreutzer" (Mann, Ax). Recorded at the 92nd St. Y.
10:00/WNYC—Cage: String Qt (LaSalle).

Thurs., Jan. 12

2:06/WQXR-AM/FM—Grieg: Piano Cto in a (Zimerman, Berlin Phil/von Karajan).
3:00/WNYC—The last music of Arnold **Schoenberg.**
4:00/WNCN—Handel: Cto Grosso in b, Op. 6, #12 (Franz Liszt Chamber Orch/Rolla).
4:06/WQXR-AM/FM—Delius: Brigg Fair (Royal Phil Orch/Beecham).
5:00/WNCN—Respighi: Church Windows (Phila. Orch/Ormandy).
6:00/WNCN—Lalo: Norwegian Rhapsody (French Nat'l Radio Orch/Martinon).
6:30/WNYC—Barber: Souvenirs (Serebrier).
7:06/WQXR-AM/FM—Albinoni: Concerti a cinque, Op. 5 (I Musici Chamber Orch).
8:00/WNCN—Boyce: Sym in F, Op. 2, #4 (Orpheus Chamber Orch).
WNYC—Janacek: Sinfonietta (Watts, Los Angeles Phil/Thomas).
8:06/WQXR-AM/FM—Mouret: Suite #2 (Chamber Orch/Kuentz).
10:00/WNCN—Geminiani: Cto Grosso in g, Op. 3, #2 (Acad. of Ancient Music/Hogwood).

Fri., Jan. 13

2:06/WQXR-AM/FM—Falla: The 3 Cornered Hat (Boky, Orch Sym de Montreal/Dutoit).
3:00/WNCN—Britten: Les Illuminations, Op. 18 (Tear, Phil Orch/Giulini).
4:06/WQXR-AM/FM—Tartini: Violin Cto in D (Gertler, Zurich Chamber Orch/de Stoutz).
5:00/WNCN—C.P.E. Bach: Sym #4 in G (English Chamber Orch/Leppard).
6:30/WNYC—Italian Opera: A survey of the fall and rise of the "bel canto" literature.
7:00/WNCN—Gliere: Intermezzo, Op. 9, #1 (Wolfe, Feldman).
7:06/WQXR-AM/FM—Haydn: Piano Sonata #50 in D (Weissenberg).
8:00/WNYC—Rachmaninoff: Songs (Arkhipova, Wustman).
8:06/WQXR-AM/FM—Mozart: Incidental Music from Thamos, King of Egypt (Netherlands Chamber Choir & Collegium Vocale, Amsterdam Concertgebouw Orch/Harnoncourt).
9:00/WNCN—Kreisler: La Zingara (Love, Mintz, Ostrovsky, Heled).
9:06/WQXR-AM/FM—Orff: Carmina Burana (Auger, Wohlers, Desderi, Phila. Orch/Muti).
10:00/WNYC—Stravinsky: Mavra (Ansermet).

Sat., Jan. 14

10:00 a.m./WNCN—Vivaldi: Sonata for 2 Violins, Cello & Harpsichord, Op. 1, #1 (Topolski, Kalup, Harand, Langfort).
10:06 a.m./WQXR—Wolf: Italian Serenade (I Musici Orch).
11:00 a.m./WNCN—Hindemith: 5 Pieces for String Orch, Op. 44, #4 (Netherlands Chamber Orch/Goldberg).
12:00/WNYC—Lieder by Johannes **Brahms** (Fischer-Dieskau, Hoell).
12:06/WQXR-AM/FM—Gade: Fantasy Pieces, Op. 43 (Ciompi, Garrett).
1:00/WNCN—J. Strauss Jr.: Tales from the Vienna Woods, Op. 325 (Berlin Phil Orch/von Karajan).
1:30/WQXR-AM/FM—Puccini: La Boheme (Cortrubas, Daniels, Shicoff, Elvira/Kohn). Live from the Met.
2:00/WNYC—Schoenberg: Verklarte Nacht (Stokowski).
3:00/WNYC—Reich: Music for Mallet Instruments, Voices and Organ.
5:00/WNCN—Schubert: Sonata for Piano in f (Kempff).
6:00/WNCN—Brahms: Theme and Variations in d (Barenboim).
6:30/WQXR-AM/FM—Bach: Cto for 4 Pianos & String Orch in a (Sawallisch, Rieger, Kempe, Kubelik, Bavarian Radio Sym/Kubelik).
7:00/WNCN—Wolf-Ferrari: Jewels of the Madonna: Neapolitan Dance (Kostelanetz Orch/Kostelanetz).
9:00/WKCR—1983 American Opera Auditions.
WNCN—Bizet: Carmen (Auger, Moffo, Donath, Corelli, Cappuccilli, Van Dam, Berlin Opera Orch/Maazel).
9:30/WKCR—Verdi: Aida (Callas, Del Monaco, Dominguez, Taddei).

Sun., Jan. 15

10:00 a.m./WNCN—Ricciotti: Concertino #4 in f (Acad. of St. Martin-in-the-Fields/Marriner).
10:06 a.m./WQXR-AM/FM—Bach: Sinfonia for Solo Violin, 3 Trumpets, 2 Oboes & Strings (Concentus Musicus of Vienna/Harnoncourt).
11:00 a.m./WNCN—Zelenka: Capriccio #5 in G (Members of Camerata Bern/Wijnkoop).
12:00/WNYC—Haydn: Variations in f (Oppens).
1:00/WNCN—Prokofiev: Cto for Violin #1 in D, Op. 19 (Mintz, Chicago Sym Orch/Abbado).
2:00/WNYC—Ravel: Daphnis and Chloe (Mata).
3:06/WQXR-AM/FM—Beethoven: Violin Cto in D, Op. 61 (Szeryng, Herrmann, New York Phil/Kubelik).
4:00/WNCN—Corelli: Cto Grosso in C, Op. 6, #10 (Scarlatti Orch of Naples/Gracis).
6:06/WQXR-AM/FM—Handel: Cantata (Nel dolce dell'oblio)(Ameling, Linde, Collegium Aureum).
7:00/WNYC—Marais: The Gall-Bladder Operation (Concentus Musicus).
8:00/WNCN—Haydn: Lord Nelson Mass (St. Olaf Choir).
8:06/WQXR-AM/FM—Richard Tucker Foundation 8th Annual Gala Concert. With soloists Hildegard Behrens, Jessye Norman, Tony Bennett, others.
10:00/WNCN—Beethoven: Mandolin & Harpsichord Works (Thomas, Krieger).

Mon., Jan. 16

2:06/WQXR-AM/FM—Boccherini: Sinfonia Concertante in C, Op. 21 (Prummbauer, RIAS Sinfonietta/Starek).
3:00/WNCN—Bax: Fantasy Sonata for Viola & Harp (Vardi, Ross).
WNYC—Rochberg: String Qt #6.
4:00/WNCN—Milhaud: Creation du Monde (Paris Conservatory Orch/Pretre).
4:06/WQXR-AM/FM—Bruch: Suite on Russian & Swedish Folksongs, Op. 79 (Rhineland Phil/Balzer).
5:00/WNCN—Bartok: Rhapsody for Piano & Orch (Anda, Berlin Radio Sym/Fricsay).
6:30/WNYC—Ives: Set for Theatre Orch (Farberman).
7:06/WQXR-AM/FM—Haydn: Trio in A (B. Kuijken, S. Kuijken, W. Kuijken).
8:00/WNYC—Suk: Love Song (Oistrakh, Yampolsky).
9:06/WQXR-AM/FM—Vaughan Williams: Fantasia on a Theme by Tallis (Dwyer, Pilot, Boston Sym Orch/Previn).
10:00/WNYC—Davis: 5 Moods from an English Garden (Davis).

Tues., Jan. 17

3:06/WQXR-AM/FM—Chopin: Piano Cto #2 in f, Op. 21 (Zimerman, Los Angeles Phil/Giuliani).
4:00/WNCN—Mozart: Sym #32 in G "Overture in the Italian Style" (Acad. of Ancient Music).
4:06/WQXR-AM/FM—Rossini: Sonata #1 in G for String Orch (I Solisti Veneti/Scimone).
5:00/WNCN—Scriabin: Sym #4, Op. 54 "Poem of Ecstasy" (Phila Orch/Ormandy).
6:30/WNYC—Satie-Milhaud: Jack in the Box (Abravanel).
7:06/WQXR-AM/FM—Granados: The Maiden and the Nightingale from Goyescas (Caballe, Zanetti).
8:00/WNYC—Dvorak: Terzetto in C, Op. 74.
8:30/WNCN—Rachmaninoff: Cto for Piano #1 in f-sharp, Op. 1 (Kocsis/de Waart).
10:00/WNYC—Kitaro: Prologue/Eternal Spring.
11:00/WNCN—Beethoven: Qt #8 in e, Op. 59, #2 "Rasoumovsky" (Smetana Qt).

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION

Daytime, Jan. 11-13 and 16-17

2 WCBS
212-975-4321
4 WNBC
212-664-4444
5 WNEW
212-535-1000
7 WABC
212-887-7777
9 WOR
212-764-7000
11 WPIX
212-949-1100
13 WNET
212-560-2000
21 WLIW
516-454-8866
31 WNYC
212-566-3112
H HOME BOX OFFICE
212-484-1100
S SHOWTIME
212-880-6600
N UPTOWN
212-942-7200
W WOMETCO (WHT).

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
2 Daybreak
4 Today In New York
5 New Zoo Review
7 News
11 Wed-Fri,Tue/ 20-Minute Workout
Mon/MDTV: Your Profession
H Thu, Tue/**Movie:** Treasures Of The Snow
S Tue/Country Goes To England

6:20
S Thu/Strawberry Ice
Mon/Electric Grandmother

6:30
2 4 News
5 Wed,Thu,Mon,Tue/ Popeye
Fri/Bullwinkle
9 Jimmy Swaggart
11 Wed-Fri/Josey & The Pussycats
Mon,Tue/Great Space Coaster
H Wed/American Skaters
Fri/Adventures Of Robin Hoodnik
Mon/The Predators
S Wed/Thunderbirds 2086
Fri/The Gymnast

7:00
2 Morning News
4 Today
5 Woody Woodpecker
7 Good Morning America
9 700 Club
11 Tom & Jerry

7:30
5 Bugs & Porky
11 Superfriends
H Wed/Dr. Seuss' The Cat In The Hat
Fri/Sheena Easton
Mon/**Movie:** Shipwreck!
S Thu/**Movie:** Blue Fin
Fri/**Movie:** Table For Five
Mon/**Movie:** Best Friends

8:00
5 Woody Woodpecker
9 Civic Programming
11 Pink Panther
H Wed/Fraggle Rock
Thu/**Movie:** Yes, Giorgio
Tue/History Of Pro Football
S Wed/Country Goes To England
Tue/**Movie:** Runaway Island

8:30
5 Flintstones
9 Straight Talk
11 Tom & Jerry
H Wed/Earth, Wind & Fire
Fri/**Movie:** Dusty

9:00
2 Tic Tac Dough
4 Donahue
5 I Love Lucy
7 Morning Show
11 Wed-Fri/Great Space Coaster
Mon,Tue/Munsters
S Thu/Faerie Tale Theatre (cc)

9:30
2 Jokers Wild
5 My Three Sons
9 News
11 Wed-Fri/Civic Programming
Mon,Tue/Richard Simmons
H Wed,Tue/Consumer Reports
Mon/Video Jukebox
S Wed,Fri,Mon/ Aerobicise

10:00
2 $25,000 Pyramid
4 Facts Of Life
5 Make Room For Daddy
9 Romper Room
11 Civic Programming
H Wed/History Of Pro Football
Thu/**Movie:** Tempest
Fri/**Movie:** Kiss Me Goodbye
Mon/**Movie:** Best Friends
Tue/**Movie:** Airplane II
S Wed/**Movie:** The Adventures Of Sherlock Holmes
Thu,Mon/**Movie:** Never So Few
Fri/**Movie:** The Trials Of Oscar Wilde
Tue/**Movie:** The Black Hand
W Wed/**Movie:** Trail Of The Pink Panther
Thu/**Movie:** Morocco
Fri/**Movie:** Airplane II
Mon/**Movie:** Jen's Place
Tue/**Movie:** Last Of The Blue Devils

10:30
2 Press Your Luck
4 Sale Of The Century
5 All In The Family
7 Woman To Woman
11 Wed-Fri/Magic Garden
Mon,Tue/Civic Programming

11:00
2 Price Is Right
4 Wheel Of Fortune
5 Breakaway
7 Wed-Fri/Benson
Mon,Tue/People To People
9 Family
11 Wed-Fri/Richard Simmons
Mon,Tue/Rhoda

11:30
4 Dream House
7 Loving
11 Wed-Fri/I Dream Of Jeannie
Mon,Tue/Happy Days Again
H Wed/**Movie:** Airplane II
Tue/Everly Brothers
S Wed/**Movie:** Airplane II

12 **NOON**
2 Tattletales
4 Go
5 Midday
7 Family Feud
9 11 News
H Fri/Air Supply
Mon/Sheena Easton
S Tue/ Frank Sinatra

12:05
S Thu/**Movie:** Savannah Smiles
Fri/**Movie:** Best Friends
Mon/**Movie:** Ticket To Heaven
W Public Affairs

12:30
2 Young And The Restless
4 Search For Tomorrow
7 Ryan's Hope
11 Wed/**Movie:** Tunes Of Glory (1960). Alec Guinness.
Thu/**Movie:** Yesterday, Today And Tomorrow (1964). Sophia Loren.
Fri/**Movie:** Jory (1971). B.J. Thomas.
Mon/**Movie:** Super Wheels (1978). Robert Mark, Sal Borge.
Tue/**Movie:** The Road To Denver (1955). John Payne.
H Thu/**Movie:** Chariots Of Fire
Tue/**Movie:** The 39 Steps

1:00
4 Days Of Our Lives
5 Hour Magazine
7 All My Children
9 Wed/**Movie:** Isle Of The Dead (1945). Boris Karloff.
Thu/**Movie:** Five Came Back (1939). John Carradine, Wendy Barrie.
Fri/**Movie:** Action In Arabia (1944). George Sanders.
Mon/**Movie:** The Man Who Had Power Over Women (1973). Rod Taylor.
Tue/**Movie:** To Paris With Love (1955). Alec Guinness.
H Wed/America's Skaters
Fri/**Movie:** I Ought To Be In Pictures
Mon/**Movie:** Kiss Me Goodbye
S Wed/Strawberry Ice
W Wed/**Movie:** Diva
Thu/**Movie:** Blonde Venus
Fri/A Horse Called Jester
Mon/**Movie:** Lamp At Midnight
Tue/**Movie:** The Man Who Loved Women

1:30
2 As The World Turns
S Tue/Strawberry Ice

2:00
4 Another World
5 News
7 One Life To Live
H Wed/**Movie:** The 39 Steps
S Wed,Fri,Mon/ Aerobicise
Thu/**Movie:** Chariots Of Fire
W Fri/**Movie:** Resurrection

2:15
5 Popeye

2:30
2 Capitol
9 In Search Of
11 Wed-Fri/Tom & Jerry
Mon,Tue/Magic Garden
H Thu/**Movie:** Best Friends
Tue/History Of Pro Football
S Wed/**Movie:** The Trials Of Oscar Wilde
Fri/**Movie:** Treasure Island
Mon/Country Goes To England
Tue/**Movie:** Airplane II
W Mon/**Movie:** Shanghai Express

3:00
2 Guiding Light
4 Match Game/ Hollywood Squares
5 Inspector Gadget
7 General Hospital
9 Bonanza
11 Mon,Tue/Tom & Jerry
H Fri/Sheena Easton
Mon/**Movie:** Shipwreck!
W Thu/**Movie:** Last Of The Blue Devils
Tue/**Movie:** Trail Of The Pink Panther

3:10
W Wed/Beat Club

3:30
5 Woody & Bugs
11 Scooby Doo
W Wed/**Movie:** Cannery Row

4:00
2 Barnaby Jones
4 Love Connection
5 He-Man And The Masters Of The Universe
7 Edge Of Night
9 Wed/**Movie:** The Tall Women (1966). Anne Baxter.
Thu/**Movie:** Guerrillas In Pink Lace (1964). George Montgomery.
Fri/**Movie:** The Bounty Killer (1964). Dan Duryea.
Mon/**Movie:** She Wore A Yellow Ribbon (1949). John Wayne.
Tue/**Movie:** Tycoon (1947). John Wayne.
11 Incredible Hulk
13 Sesame Street
H Wed/Dr. Seuss' The Cat In The Hat
Fri/Fraggle Rock
Tue/**Movie:** Treasures Of The Snow
S Thu/**Movie:** Blue Fin
Mon/**Movie:** Savannah Smiles
Tue/Thunderbirds 2086
W Fri/**Movie:** The Last Two Weeks
Mon/A Horse Called Jester

4:30
4 People's Court
5 Batman
7 Eyewitness Extra
H Wed/Fraggle Rock
Thu/Predators
Fri/**Movie:** Dusty
S Wed/Thunderbirds 2086
Fri/Mattie The Gooseboy
W Thu/**Movie:** The Man Who Loved Women

5:00
2 4 7 News
5 Six Million Dollar Man
11 Little House On The Prairie
13 Mister Rogers
H Wed/Earth, Wind & Fire
Mon/Predators
W Mon/**Movie:** The Last Two Weeks
Tue/Mattie The Gooseboy

5:30
3-2-1 Contact
H Thu/The Seal Pup
S Thu/Frank Sinatra
W Wed/**Movie:** Jen's Place
Fri/NBA All-Stars
Tue/**Movie:** The Tender Trap

Evening, Jan. 11-13 and 16-17

Wed., Jan. 11

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Woodwright's Shop
31 Brooklyn College Presents
H History Of Pro Football
S **Movie:** Kiss Me Goodbye

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Wildlife Woodcarvers
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
W **Movie:** Goodbye Pork Pie

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Moving Right Along
H Consumer Reports

8:00
2 Domestic Life
4 Real People
5 PM Magazine
7 Fall Guy
9 News 9: Prime Time
11 **Movie:** The Seven Year Itch (1955). Marilyn Monroe.
13 National Geographic Special: Among The Wild Chimpanzees (cc)
21 All Creatures Great And Small
31 Working Women
H **Movie:** Kitty And The Bagman

N **Movie:** Punishment (Part 1)
S Steve Martin

8:30
2 Empire
5 Carol Burnett
9 **Movie:** Tell Me My Name (1977). Barbara Barrie. A young woman confronts her mother who had given her up at birth.
31 Live At Chicago Fest

9:00
2 **Movie:** Modern Problems (1981). Chevy Chase. A man acquires telekinetic powers.
4 Facts Of Life
5 Merv Griffin
7 Dynasty (cc)
13 A Walk Through The 20th Century With Bill Moyers
21 Monty Python
31 Job Market
S **Movie:** Airplane II
W **Movie:** Trail Of The Pink Panther

9:30
4 Night Court
21 Not The Nine O'Clock News
31 Spaces

10:00
4 St. Elsewhere
5 11 News
7 Hotel (cc)
9 Hispanic Horizons
21 The Top Secret Life Of Edgar Briggs
31 The Merry Widow
H **Movie:** Airplane II
N **Movie:** Norman Loves Rose

10:30
9 New Jersey People
11 News
13 A View From The Standpipe: John Falter's World
21 Bless Me Father
S Bizarre (cc)

11:00
2 4 7 News
5 Taxi
9 Soap
11 Odd Couple
13 Masterpiece Theatre: The Citadel (cc)
21 International Edition
S **Movie:** Intimate Games
W **Movie:** Bizarre Devices

11:30
2 Police Story
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
H Not Necessarily The News

12 **MIDNIGHT**
11 Star Trek
H **Movie:** The 39 Steps
N **Movie:** Beauty And The Beast

12:30
2 **Movie:** Voices (1979). Michael Ontkean, Amy Irving.
4 David Letterman
7 Entertainment Tonight
9 Bonanza
S **Movie:** Kiss Me Goodbye
W **Movie:** The Exorcist

1:00
5 **Special:** Road To Sarajevo
7 **Movie:** Mr. Hobbs Takes A Vacation (1961). James Stewart.
11 Twilight Zone

1:30
4 Mary Tyler Moore
9 11 News

1:45
H American Skaters

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Paper Chase (1973). Timothy Bottoms, John Houseman.
9 Joe Franklin
11 Emergency!

2:15
S **Movie:** Creepshow

2:30
4 Mary Tyler Moore
W **Movie:** Silent Rage

2:45
H **Movie:** Endangered Species

3:00
4 Bob Newhart
9 **Movie:** The Hero (1972). Richard Harris.
11 **Movie:** Arruza (1972). Anthony Quinn.

3:30
4 Bob Newhart

4:00
4 Here's Lucy

4:15
S **Movie:** Shoot The Moon

4:25
H **Movie:** Airplane II

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 More Real People
9 News
11 Focus: New Jersey

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Thu., Jan. 12

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Making The Most Of The Micro (cc)
31 New Tech Times
H **Movie:** Yes, Giorgio

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 New Tech Times
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
S Faerie Tale Theatre (cc)
W **Movie:** Best Friends

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Art And The Prison Crisis

8:00
2 Magnum, P.I.
4 Gimme A Break
5 PM Magazine
7 Automan
9 News 9: Prime Time
11 **Movie:** Lover Come Back (1962). Rock Hudson, Doris Day.
13 Innovation
21 Long Island Week
31 Tony Brown's Journal
H **Movie:** Quest For Fire
N **Movie:** A Streetcar Named Desire
S **Movie:** Savannah Smiles

8:30
4 Family Ties
5 Carol Burnett
9 **Hockey:** Rangers Vs. Philadelphia Flyers
13 Dinner At Julia's (cc)
21 The Real Thing
31 Black Focus

9:00
2 Simon & Simon
4 Cheers
5 Merv Griffin
7 Masquerade
13 Dinner At Julia's (cc)
21 Sneak Previews
31 National Geographic Special: Among The Wild Chimpanzees
W **Movie:** Butterfly

9:30
4 Buffalo Bill
13 Los Dos Mundos De Angelita
21 All New This Old House (cc)

10:00
2 Knots Landing
4 Hill Street Blues
5 11 News
7 20/20
21 Long Island Speak-Out
31 Looking East
H Inside The NFL
S **Movie:** Valley Girl

10:05
N **Movie:** A Face In The Crowd

10:30
11 News

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 International Playbill: Poldark
21 Long Island Week
H **Movie:** Best Friends
W **Movie:** Deathwish II

11:30
2 Trapper John, M.D.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
21 Latenight America

11:45
S **Movie:** Soup For One

12 **MIDNIGHT**
9 News
11 Star Trek

12:10
N **Movie:** Umberto D.

12:30
2 **Movie:** Billion Dollar Threat (1979). Robert Sands, Dale Robinette.
4 David Letterman
7 Entertainment Tonight
9 World Vision
W **Movie:** Wanda Whips Wall Street

12:55
H **Movie:** Chariots Of Fire

1:00
5 **Special:** Road To Sarajevo
7 **Movie:** Young Fury (1965). Rory Calhoun, Virginia Mayo.
11 Twilight Zone

1:15
S **Movie:** Chariots Of Fire

1:30
4 Mary Tyler Moore
9 11 News

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** The Legend Of Hell House (1973). Roddy McDowall.
9 Joe Franklin
11 Emergency!
W **Movie:** American Werewolf In London

2:30
4 Mary Tyler Moore

2:55
H **Movie:** Quest For Fire

3:00
4 Bob Newhart
9 **Movie:** The Great Manhunt (1974). Lino Ventura.
11 **Movie:** The Last Lion (1975). Jack Hawkins.

3:20
S **Movie:** Endangered Species

3:30
4 Bob Newhart

3:45
W Beat Club

4:00
4 Here's Lucy

4:30
4 Here's Lucy
11 Abbott & Costello

4:40
H **Movie:** Yes, Giorgio

5:00
4 More Real People
9 News
11 Biography
S Frank Sinatra

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Fri., Jan. 13

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Crockett's Victory Garden
H Air Supply
S **Movie:** Best Friends

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Square Foot Gardening
31 News From City Hall
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
H Inside The NFL
W **Movie:** The Exorcist

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Music Video Party

8:00
2 **Special:** Is This Goodbye, Charlie Brown?
4 **Movie:** Hard Knox (1983). Robert Conrad. A Marine Corps career officer, forced into retirement, reluctantly accepts the job of running a military school.
5 PM Magazine
7 Benson (cc)
9 News 9: Prime Time
11 **Movie:** How To Marry A Millionaire (1953). Lauren Bacall. Three models attempt to capture husbands.
13 Washington Week In Review
21 **Movie:** Stage Door Canteen (1943). Helen Hayes.
31 Africa File
H **Movie:** Kiss Me Goodbye
N **Movie:** Coup De Torchon
S **Movie:** The End

8:30
2 **Special:** How Bugs Bunny Won The West
5 Healthbeat Magazine
7 Webster
9 Jackie Gleason
13 Wall $treet Week
31 Eye On Dance

9:00
2 Dallas
5 Merv Griffin
7 Blue Thunder
9 **Basketball:** Knicks Vs. Milwaukee Bucks
13 When A Factory Closes
31 Presente

9:15
W **Movie:** The Boogens

9:30
31 Masterpiece Theatre: The Citadel

10:00
2 Falcon Crest
4 The New Show
5 11 News
7 Matt Houston (cc)
13 American Challenge
21 **Movie:** Dixie (1943). Bing Crosby.
H **Movie:** Valley Girl
S **Movie:** Sharky's Machine

10:10
N **Movie:** On The Waterfront

10:30
11 News
31 Music Video Party

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 **Movie:** One Hundred Men And A Girl (1937). Deanna Durbin.
W Leonard Report

11:30
2 **Movie:** The Birth Of The Beatles (1979). Stephen MacKenna.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Racing From Roosevelt
11 Honeymooners
W **Movie:** Catherine Cherie

11:45
9 News
H **Movie:** Things Are Tough All Over

12 **MIDNIGHT**
11 Star Trek
21 **Movie:** The Fabulous Dorseys (1947). Janet Blair.

12:05
S Rock Of The 80's

12:15
N **Movie:** Baby Doll

12:30
4 Friday Night Videos
7 New York Hot Tracks
9 Bonanza

1:00
5 Soul Train
11 Twilight Zone

1:05
S **Moive:** The Boogens

1:20
H Air Supply

1:30
9 11 News
21 **Movie:** Cyrano De Bergerac (1950). Jose Ferrer.
W **Movie:** Creepshow

1:45
2 **Movie:** Death Follows A Psycho (1973). Ben Murphy.

2:00
4 **Special:** The News That Rocked '83
5 America's Top Ten
7 Entertainment Tonight
9 Joe Franklin
11 Solid Gold

2:20
H Inside The NFL

2:30
5 **Movie:** Divorce His (1972). Richard Burton.
7 **Movie:** Bachelor Flat (1962). Tuesday Weld.

2:45
S **Movie:** Love Child

3:00
4 Mary Tyler Moore
9 **Movie:** Carry On Cowboy (1962). Sidney James.
11 **Movie:** Death In Deep Water (1975). Bradford Dillman.

3:20
H **Movie:** Valley Girl

3:30
4 Bob Newhart
21 **Movie:** Nurse Edith Cavell (1939). Anna Neagle.
W Payboy On The Scene

3:40
2 **Movie:** Star Spangled Girl (1971). Sandy Duncan.

4:00
4 Bob Newhart

4:25
S **Movie:** Looping

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 Here's Lucy
9 News
11 Biography
H Growing Up Stoned

5:05
21 **Movie:** My Dear Secretary (1948). Kirk Douglas, Laraine Day.

5:30
2 Newsmakers
4 More Real People
9 **Movie:** A Swingin' Summer (1965). James Stacy, Raquel Welch.
11 Insight

Mon., Jan. 16

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Great Chefs Of New Orleans
31 All About TV
H Video Jukebox
S **Movie:** Ticket To Heaven

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Everyday Cooking With Jacques Pepin
31 News From City Hall
H Sheena Easton
W News

7:00
2 4 7 News
5 M*A*S*H
9 News 9: Prime Time
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
W **Movie:** Airplane II

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 **Hockey:** Islanders Vs. Boston Bruins
11 News
21 Nightly Business Report
31 Getting Over
H Fraggle Rock

8:00
2 Scarecrow And Mrs. King
4 TV's Bloopers, Commercials And Practical Jokes
5 PM Magazine
7 That's Incredible (cc)
11 **Special:** King (1978). Paul Winfield, Cicely Tyson. Bio-drama of civil rights leader Martin Luther King. Part 1 (Parts 2 & 3, Tue & Wed, Jan. 17 & 18, 8 p.m.).
13 Great Performances: Dance In America: "A Song For Dead Warriors"
21 Jacques Cousteau
31 Opening Night
H **Movie:** All The Rivers Run (Part 2)
N **Movie:** Design For Living
S Faerie Tale Theatre (cc)

8:30
5 Carol Burnett
31 Tania Maria
W **Movie:** Ragtime

9:00
2 AfterMASH
4 **Movie:** A Matter Of Sex (1983). Jean Stapleton, Dinah Manoff. Eight women wage a bitter, two-year battle against their discriminating employer.
5 Merv Griffin
7 **Special:** The American Music Awards
13 Great Performances: Edith Wharton: Looking Back
21 Nature (cc)
31 Cityscope
S **Movie:** Best Friends

9:30
2 Newhart
31 Money Show

10:00
2 Emerald Point N.A.S.
5 11 News
13 Santa Fe Chamber Music Festival
21 Joint Custody: A New Kind Of Family
31 German Professional Soccer
H **Movie:** Kiss Me Goodbye
N **Movie:** Beauty And The Beast

10:30
9 **Basketball:** Big East Conference: St. Johns Vs. Pittburgh
11 News

11:00
2 4 7 11 News
5 Taxi
11 Odd Couple
13 Light In The West: American Photography And American Frontier 1830-1890
S **Movie:** Confessions Of A Driving Instructor

11:15
W **Movie:** Vista Valley P.T.A.

11:30
2 Hart To Hart
4 Best Of Carson
5 Thicke Of The Night
7 Nightline
11 Honeymooners
21 Latenight America

11:45
H **Movie:** Best Friends

12 MIDNIGHT
11 Star Trek
N **Movie:** Norman Loves Rose

12:30
2 Columbo
4 David Letterman
7 Entertainment Tonight
9 Bonanza
S **Movie:** Valley Girl

1:00
5 **Special:** Road To Sarajevo
7 **Movie:** Assignment Munich (1972). Roy Scheider.
11 Twilight Zone
W **Movie:** Deathwish II

1:30
4 Mary Tyler Moore
9 11 News

1:40
H Sheena Easton

2:00
2 News
4 Mary Tyler Moore
5 Rat Patrol
9 Joe Franklin
11 Emergency!

2:10
S **Movie:** Endangered Species

2:30
4 Mary Tyler Moore

2:40
H **Movie:** Endangered Species

3:00
4 Bob Newhart
5 Best Of Midday
9 **Movie:** Baxter (1972). Patricia Neal, Scott Jacoby.
11 **Movie:** Gorgo (1961). Bill Travers, Bruce Seton.

3:30
4 Bob Newhart
5 Off The Set
W **Movie:** Electric Blue

4:00
4 Here's Lucy
S **Movie:** Porky's (cc)

4:20
H **Movie:** Kiss Me Goodbye

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 More Real People
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Tue., Jan. 17

6:00
2 4 7 News
5 Three's Company
9 Battlestar Galactica
11 Alice
13 New Jersey Nightly News
21 Magic Of Oil Painting
31 World Chronicle
H Consumer Reports

6:30
5 One Day At A Time
11 Sanford & Son
13 Nightly Business Report
21 Magic Of Oil Painting
31 News From City Hall
H **Movie:** Airplane II
W News

7:00
2 4 7 News
5 M*A*S*H
9 Laugh-In
11 Jeffersons
13 MacNeil/Lehrer
21 Doctor In The House
31 Infinity Factor
W Petula Clark

7:30
2 2 On The Town
4 Family Feud
5 All In The Family
7 Entertainment Tonight
9 Benny Hill
11 News
21 Nightly Business Report
31 Tony Brown's Journal
S Frank Sinatra

8:00
2 Mississippi
4 A Team
5 PM Magazine
7 Foul-Ups, Bleeps & Blunders
9 News 9: Prime Time
11 **Special:** King (1978). Paul Winfield, Cicely Tyson. Part 2 (See listing Mon, Jan. 16, 8 p.m.).
13 Nova (cc)
21 The Pallisers
31 Black Focus
H **Movie:** All The Rivers Run (Part 3)
N **Movie:** Punishment (Part 1)

8:30
5 Carol Burnett
7 Happy Days (cc)
9 **Hockey:** N.J. Devils Vs. Hartford Whalers
31 Africa File

9:00
2 **Movie:** The Seduction Of Gina (1983). Valerie Bertinelli, Michael Brandon. A young woman's obsession with gambling threatens to ruin her life.
4 Riptide
5 Merv Griffin
7 Three's Company (cc)
13 American Playhouse: "The Ghost Writer"
21 Masterpiece Theatre: The Citadel (cc)
31 Eye On Dance
S **Movie:** A Talent For Murder (cc)
W **Movie:** Evil Under The Sun

9:30
7 Oh Madeline
31 Karate

10:00
4 Remington Steele
5 11 News
7 Hart To Hart (cc)
21 Frontline (cc)
31 The Making Of A Continent
H Everly Brothers
N **Movie:** Coup De Torchon

10:30
11 News
13 **Special:** Legacy Of A Dream (See listing, Sun, Jan. 15, 2:30 p.m.)

11:00
2 4 7 News
5 Taxi
11 Odd Couple
13 Quest! American Challenge
21 Inside The White House
31 Not Necessarily The News
S **Movie:** Airplane II
W Playboy On The Air

11:30
2 Magnum, P.I.
4 Tonight
5 Thicke Of The Night
7 Nightline
9 Hawaii Five-O
11 Honeymooners
21 Latenight America
H **Movie:** Kitty And The Bagman

12 MIDNIGHT
11 Star Trek
W **Movie:** Patricia

12:10
N **Movie:** The Clockmaker

12:30
2 McCloud
4 David Letterman
7 Entertainment Tonight
9 World Vision
S **Movie:** Sharky's Machine

1:00
5 **Special:** Road To Sarajevo
7 **Movie:** From The Terrace (1960). Paul Newman.
11 Twilight Zone

1:10
H **Movie:** The 39 Steps

1:30
4 Mary Tyler Moore
9 11 News

1:45
W **Movie:** Trail Of The Pink Panther

2:00
2 News
4 Mary Tyler Moore
5 **Movie:** A Theatre Of Blood (1973). Vincent Price, Diana Rigg.
9 Joe Franklin
11 Emergency!

2:30
4 Mary Tyler Moore

2:40
S **Movie:** Intimate Games

2:55
H **Movie:** Partners

3:00
4 Bob Newhart
9 **Movie:** Dragonwyck (1946). Gene Tierney.
11 **Movie:** A Gift For Heidi (1962). Sandy Descher.

3:30
4 Bob Newhart
W Lamp At Midnight

4:00
4 Here's Lucy

4:10
S **Movie:** Love Child

4:25
H History Of Pro Football

4:30
4 Here's Lucy
11 Abbott & Costello

5:00
4 More Real People
9 News
11 Biography

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

Weekend, Jan. 14-15

Sat., Jan. 14

6:00
2 Patchwork Family
4 Rebop
5 Pattern For Living
9 20 Minute Workout
H **Special:** Gotta Dance, Gotta Sing

6:20
S Randy Newman

6:30
4 Carrascolendas
5 Insight
11 Gigglesnort Hotel
21 The Perils Of Pauline (1947). Betty Hutton.

7:00
2 Captain Kangaroo
4 One Of A Kind
5 World Tomorrow
7 Davey And Goliath
9 News
11 Return To The Planet Of The Apes
H Video Jukebox

7:30
4 LBS Children's Theatre
5 Wonderama
7 Little Prince
9 Newark & Reality
11 Pink Panther
13 Wall $treet Week
H Fraggle Rock
S Flying Karamazov Brothers

8:00
2 Biskitts
4 Flintstone Funnies
5 **Special:** America Works
7 Best Of Scooby Doo
9 Christopher Closeup
11 Tom & Jerry
13 MacNeil/Lehrer
31 Carrascolendas
H **Movie:** Cannery Row

8:15
21 **Movie:** Manhattan Merry-Go-Round (1937). Phil Regan, Leo Carillo.

8:30
2 Saturday Supercade
4 Shirt Tales
5 America's Top Ten
7 Monchichis/Little Rascals/Richie Rich
9 Meet The Mayors
11 Herald Of Truth
31 Teaching Students With Special Needs
S **Movie:** Sherlock Holmes And The Scarlet Claw

9:00
4 Smurfs
5 Star Search
9 Nine On New Jersey
11 Old Time Gospel Hour
13 Lawmakers
31 La Esquina

9:30
2 Dungeons & Dragons
7 Pac-Man/Amazing Rubik Cube Hour
9 Davey And Goliath
13 Mainstream
31 **Special:** Chemical People

10:00
2 Plasticman
5 Saturday Morning
9 All-Star Wrestling
11 Hee Haw
13 American Interests
21 **Movie:** Diamond Jim (1935). Edward Arnold, Jean Arthur.
H Inside The NFL
S **Movie:** Bridge To The Sun
W **Movie:** Boot Hill Brigade

10:30
2 Charlie Brown & Snoopy

TELEVISION

4 Alvin & The Chipmunks
7 Littles
13 *International Edition*
31 Que Pasa USA?

11:00
2 Benji, Zax & The Alien Prince
4 Mr. T
7 Puppy/Scooby Doo Hour
9 B.J./Lobo
11 **Special:** The Road To Los Angeles
13 Teaching Students With Special Needs
H Consumer Reports

11:30
4 Amazing Spider Man & Incredible Hulk
11 Wall Street Journal Report
13 *Teaching Students With Special Needs*
H **Movie:** Airplane II

11:45
W Mattie The Gooseboy

12:00
2 Bugs Bunny/Road Runner
5 Fame
7 Weekend Specials (cc)
9 Hardy Boys/Nancy Drew Mysteries
11 **Basketball:** St. Johns Vs. Boston College
13 Open Mind
21 **Movie:** Penny Serenade (1941). Cary Grant, Irene Dunne.
S **Movie:** Airplane II

12:30
2 New Fat Albert
4 **Tennis:** The Volvo *Masters*
7 American Bandstand
13 America's Black Forum

1:00
2 New Fat Albert
5 **Special:** The Torch Of Champions—Ice And Fire. Peggy Flemming hosts a history of the Winter Olympics.
9 **Movie:** They Call It Murder (1971). Jim Hutton.
13 Presente
H Video Jukebox

1:15
W **Movie:** The Trail Of The Pink Panther

1:30
2 LBS Children's Film Festival
7 **Special:** Greatest Sports Legends 2nd Annual Reunion
13 A View From The Standpipe: John Falter's World
H **Movie:** The 39 Steps
S Flying Karamazov Brothers

2:00
2 **Basketball:** North Carolina Vs. Wake Forest
11 Abbott & Costello
13 All New This Old House (cc)

2:30
4 **Basketball:** Alabama Vs. DePaul
11 *Happy Days Again*
13 A Walk Through The 20th Century
21 **Movie:** Babes On Swing Street (1944). Peggy Ryan, Ann Blyth.
31 **Tennis:** Almaden Grand Masters Championship
S **Movie:** The Washington Affair

3:00
5 **Movie:** Avenging Eagles (1978). Ti Lung.
7 *Sportsbeat*
9 **Movie:** Night Gallery (1969). Rod Serling.
11 **Football:** Senior Bowl
W Petula Clark

3:30
7 Professional Bowlers Tour
H **Special:** Gotta Dance, Gotta Sing

4:00
2 Sports Saturday
13 Skate America
21 **Movie:** For The Love Of Mary (1948). Deanna Durbin.
S **Movie:** Kiss Me Goodbye

4:30
4 **Golf:** Bob Hope Desert Classic
31 The Merry Widow
H Consumer Reports

5:00
5 Mission Impossible
7 Wide World Of Sports
9 Championship Wrestling
11 Little House On The Prairie
13 National Geographic Special: Among The Wild Chimpanzees (cc)
H **Movie:** Cannery Row
W **Movie:** Final Assignment

5:30
31 Lawmakers

6:00
2 Channel 2 The People
5 Blue Knight
9 Racing From Aqueduct
11 Star Trek
13 Nature (cc)
21 **Movie:** Indiscreet (1931). Gloria Swanson, Ben Lyon.
31 Searching
S Rock Of The 80's

6:30
2 4 News
7 Superchargers
9 In Search Of
31 European Journal

7:00
2 7 9 News
4 Prime Of Your Life
5 Welcome Back Kotter
11 Dance Fever
13 Newton's Apple
31 Infinity Factor
H Video Jukebox
W **Hockey:** Rangers Vs. Islanders

7:30
2 Muppets
4 This Is Your Life
5 All In The Family
7 **Special:** American Health II
9 Newark And Reality
11 At The Movies
13 Wild America (cc)
31 Checking It Out
H S **Movie:** Airplane II

8:00
2 Cutter To Houston
4 Diff'rent Strokes
5 **Movie:** That Touch Of Mink (1962). Cary Grant, Doris Day.
7 T.J. Hooker (cc)
9 **Movie:** The Wrong Box (1966). Peter Cook.
11 **Movie:** Let's Make Love (1960). Marilyn Monroe.
13 Nature Of Things
21 **Movie:** We're Not Dressing (1934). Carole Lombard, Bing Crosby.
31 Moving Right Along
N **Movie:** The Clockmaker

8:30
4 Silver Spoons
31 Live At Chicago Fest

9:00
2 **Movie:** Body Heat (1981). William Hurt
4 We Got It Made
7 Love Boat (cc)
13 Seeing Things
31 NYU Broadcast Lab
H Everly Brothers
S **Movie:** Forced Vengeance

9:30
4 Mama's Family
31 New Tech Times

9:45
21 **Movie:** The Princess Comes Across (1936). Carole Lombard.

10:00
4 Yellow Rose
5 News
7 Fantasy Island (cc)
9 **Special:** "Weekend With The Stars" Telethon For United Cerebral Palsy
11 News
13 Sneak Previews
31 New Tech Times
H **Boxing:** Mancini Vs. Chacon
N Deathwatch
W **Movie:** Smithereens

10:30
5 Black News
11 Wall Street Journal Report
13 **Movie:** *The Glass Key* (1935). George Raft, Edward Arnold.
31 Music Video Party

11:00
2 4 7 News
5 **Movie:** The Philadelphia Story (1940). Katharine Hepburn, Cary Grant.
11 Odd Couple
S Bizarre (cc)

11:30
2 Sports People
4 Saturday Night Live
11 Honeymooners
21 **Movie:** Man In A Cocked Hat (1960). Peter Sellers.
H **Movie:** Cat People
S **Movie:** Intimate Games

11:35
W **Movie:** Electric Blue

11:45
7 **Movie:** Macon County Line (1975). Alan Fint, Jesse Vint.

12 **MIDNIGHT**
11 **Special:** Super Stars And Classic Cars

12:10
N **Movie:** The Bicycle Thief

12:20
2 **Movie:** Death Cruise (1974). Edward Albert.

12:45
W **Movie:** Visiting Hours

1:00
4 Rock Palace
S **Movie:** Kiss Me Goodbye

1:05
21 **Movie:** Dinner At The Ritz (1937). David Niven, Annabella.

1:15
5 **Movie:** Penny Serenade (1941). Cary Grant, *Irene Dunne.*

1:25
7 **Movie:** Return To Macon County (1975). Nick Nolte.

1:35
H **Movie:** Kitty And The Bagman

2:00
4 Mary Tyler Moore
11 News

2:20
21 **Movie:** The Sin Of Harold Diddleback (1946). Harold Lloyd.

2:30
2 Music Magazine
4 Mary Tyler Moore
11 **Movie:** Anatomy Of Terror (1973). Paul Burke.
W **Movie:** Final Assignment

2:45
S **Movie:** Don's Party

3:00
2 **Movie:** Breezy (1974). William Holden.
4 Gavin/Lott

3:15
H **Movie:** Partners

3:30
4 Bob Newhart

4:00
4 Here's Lucy
11 Life Of Riley
21 **Movie:** Manhattan Merry-Go-Round (1937). Phil Regan, Leo Carillo.

4:15
S **Movie:** The Washington Affair

4:30
11 Abbott & Costello

4:50
H Everly Brothers

5:00
11 Biography

5:06
2 **Movie:** Fantastic Invasion Of Planet Earth (1970). Michael Cole.

5:30
11 Christopher Closeup
21 **Movie:** Stage Door Canteen (1943). Helen Hayes.

5:45
11 Davey And Goliath
S **Movie:** The Man From Snowy River

5:50
5 Time For Timothy

Sun., Jan. 15

6:00
11 News
H **Movie:** Yes, Giorgio

6:30
2 Kidsworld
4 Agriculture USA
5 Black News
7 Christopher Closeup
11 Wild Kingdom

7:00
2 Captain Kangaroo
4 Journey To Adventure
5 Jerry Falwell
7 Faith For Today
11 Robert Schuller
21 **Movie:** The Fabulous Dorseys (1947). Janet Blair.

7:30
4 Bob Newhart
7 This Is The Life
13 *Mister Rogers*
S Mattie The Gooseboy

8:00
2 Way To Go
4 Austin City Limits
5 Jimmy Swaggart
7 Insight
11 Frederick K. Price
13 Sesame Street (cc)
H History Of Pro Football

8:30
2 For Our Times
4 That Teen Show
7 Comeback
21 **Movie:** And The Angels Sing (1944). Dorothy Lamour.

9:00
2 Sunday Morning
4 NFL Week In Review
5 **Special:** Torch Of Champions—Ice And Fire. (See Sat, Jan. 14, 1 p.m.).
7 Safari To Adventure
11 Tom & Jerry
13 Sesame Street (cc)
S Faerie Tale Theatre (cc)

9:30
4 Positively Black
7 Tiempo
11 Josie & The Pussycats
H **Movie:** Chariots Of Fire

10:00
4 Latin Tempo
7 Best Of The Morning Show
11 Pink Panther
13 Electric Company
21 **Movie:** My Dear Secretary (1948). Kirk Douglas, Laraine Day.
S **Movie:** The Beastmaster
W **Movie:** Scarlet Empress

10:30
2 Face The Nation
4 Visiones
11 Three Stooges
13 Wild America (cc)

11:00
2 Taking Advantage
4 *First Estate*
5 **Movie:** Tarzan's Savage Fury (1952). Lex Barker.
7 It's Your Business
11 **Movie:** Hit The Ice (1943). Bud Abbott, Lou Costello.
13 Great Performances: The Magic Flute

11:30
2 Newsmakers
4 News 4orum
7 This Week With David Brinkley
H Fraggle Rock

12 **NOON**
2 Channel 2 The People
4 Meet The Press
H **Movie:** Dusty
S Paper Chase
W **Movie:** Evil Under The Sun

12:30
2 **Special:** Golden Link. A showcase of Olympic atheletes whose achievements have altered sports.
4 **Tennis:** The Volvo Masters
5 **Movie:** Operation Petticoat (1959). Cary Grant, Tony Curtis. A submarine commander and his "enterprising" supply officer are determined to get their ailing ship back in action.
7 Directions
11 **Movie:** Disorderly Orderly (1964). Jerry Lewis, Glenda Farrell.
21 **Movie:** I Cover The Waterfront (1933). Claudette Colbert.

1:00
2 **Basketball:** Boston Celtics Vs. Milwaukee Bucks
7 Like It Is
S **Movie:** Dark Angel

1:30
21 Sneak Previews
H Earth, Wind & Fire

2:00
7 Eyewitness News Conference
21 **Movie:** Cyrano De Bergerac (1950). Jose Ferrer.
W **Movie:** Still Of The Night

2:30
7 Entertainment This Week
11 **Movie:** Adventures Of The Queen (1975). Robert Stack. A deadly vendetta against one man threatens the lives of all on board a cruise ship.
13 **Special:** Legacy Of A Dream. Award-Winning documentary examining Martin Luther King's goal of equal rights *through non-violence.*
H **Movie:** Tempest

3:00
5 **Movie:** Crash (1978). William Shatner.
13 **Special:** Democratic Presidential Debate
S **Movie:** Cannery Row

3:15
4 Sportsworld

3:30
2 Sports Sunday
7 Olympiad

3:40
W Beat Club

4:00
31 Washington Week In Review
W **Movie:** Goodbye Pork Pie

4:30
4 **Golf:** Bob Hope Desert Classic
7 **Amateur Boxing:** USA Vs. The World
11 **Movie:** A Man For All Seasons (1966). Paul Scofield, Robert Shaw. Oscar-winning drama of Sir Thomas More's unflinching adherence *to his beliefs.*
21 **Movie:** Trail Of The Vigilantes (1940). Franchot Tone.
31 Lawmakers

5:00
5 Fame
31 Inside Story
H **Movie:** Yes, Giorgio
S Faerie Tale Theatre (cc)

5:30
31 Cityscope

6:00
2 News
5 **Movie:** Eyes Of Laura Mars (1978). Faye Dunaway.
7 News
13 Tony Brown's Journal
21 **Movie:** Of Human Bondage (1934). Bette Davis, Leslie Howard.
31 All About TV

S **Movie:** The Beastmaster
W **Movie:** On The Yard

6:30
2 4 7 News
13 Agronsky & Company
31 Searching

7:00
2 60 Minutes
4 First Camera
7 Ripley's Believe It Or Not
11 Solid Gold
13 Inside Albany
31 Infinity Factor
H Dr. Seuss' The Cat In The Hat

7:30
13 World War 1
31 Opening Night
H Fraggle Rock

8:00
2 Alice
4 Knight Rider
5 Star Search
7 Hardcastle And McCormick
9 Straight Talk
11 **Special:** A Celebration Of Life: A Tribute To Martin Luther King, Jr. The Kennedy Center's all-star salute to *the famed civil rights* advocate.
13 Nature (cc)
21 **Movie:** Dinner At The Ritz (1937). David *Niven, Annabella.*
31 Arts And The Prison Crisis
H **Movie:** All The Rivers Run (Part 1)
N **Movie:** Smash Palace
S **Movie:** Robin Hood And The Sorcerer
W **Movie:** Sharky's Machine

8:30
2 One Day At A Time
31 Checking It Out

9:00
2 Jeffersons
4 Bob Hope Special. Filmed while entertaining the U.S. *troops in Lebanon.*
5 **Special:** Wilson's Reward (1983). Gerald O'Loughlin. Love rehabilitates a drunkard.
7 **Movie:** The Electric Horseman (1979). Robert Redford.
9 New Jersey Report
13 Masterpiece Theatre: The Citadel *(cc)*
31 Tug Of War

9:30
2 Goodnight, Beantown
9 Meet The Mayors
31 Presente

10:00
2 Trapper John, M.D.
4 **Special:** TV's Funniest Moments
5 11 News
9 Jimmy Swaggart
13 Fawlty Towers
21 **Movie:** The Man Who Knew Too Much (1934). Leslie Banks.
31 High Schools
H Earth, Wind & Fire
N **Movie:** Miracle In Milan
S Steve Martin
W **Movie:** Cannery Row

10:30
5 Sports Extra
11 From The Editor's Desk
13 Monty Python

11:00
2 4 News
5 Off The Set
9 World Tomorrow
11 Odd Couple
13 Metrocosms
H **Movie:** Chariots Of Fire
S **Movie:** The Beast Within

11:30
4 For Love And Honor
5 David Susskind
7 News
9 It Is Written
11 Honeymooners
13 Silk Screen

11:45
2 Sports Update

11:50
7 News

12 **MIDNIGHT**
2 **Movie:** Ulzana's Raid (1972). Burt Lancaster.
9 **Movie:** Outback (1971). Donald Pleasence.
11 Star Trek
W **Movie:** A Stranger Is Watching
N **Movie:** Saint Jack

12:20
7 Sports Special

12:35
7 **Movie:** Hondo And The Apaches (1967). Noah Beery, Robert Taylor.

12:40
S **Movie:** Cannery Row

1:00
11 Twilight Zone

1:05
H **Movie:** Quest For Fire

1:30
11 News

1:45
4 Mary Tyler Moore

2:00
2 News
9 Bonanza
11 **Movie:** Castle Of The Living Dead (1964). Christopher Lee.

2:15
4 Positively Black
7 **Movie:** Stage To Thunder Rock (1964). Barry Sullivan.

2:40
S **Movie:** Soup For One

2:45
4 First Estate

2:50
H **Movie:** Tempest

3:00
9 **Movie:** One Russian Summer (1973). Oliver Reed.

4:00
11 Life Of Riley

4:10
S **Movie:** Creepshow

4:30
11 Abbott & Costello

5:00
9 News
11 Biography

5:20
H Earth, Wind & Fire

5:30
4 Health Field
7 Morning Stretch
9 Joe Franklin
11 News

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly $15 and under*
(M)	Moderate—Mostly $15-$35
(E)	Expensive—Mostly $35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak òswaldo aranha, vatapa, shrimp à baiana. Res. nec. L Mon.-Fri. noon-5. Br Sat.-Sun. noon-5. D Sun.-Thurs. 5-11:30, Fri.-Sat. to 1:30 a.m. Ent. nightly. **(I-M)** AE, CB, DC.

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

BERNSTEIN ON ESSEX—135 Essex St., 473-3900. Casual. Kosher-Chinese-Deli. Spcls: fong wan gai, sweet and pungent beef/veal, pastrami & corned beef sandwiches. Open Sun.-Thurs. 11 a.m.-1 a.m., Fri. to 2 p.m., Sat. 7 p.m.-3 a.m. Private parties for 60. **(M)** MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: calves liver with mustard sauce, sautéed shrimp & scallop on linguine, cold poached salmon. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

CINCO DE MAYO—349 W. Broadway, 226-5255 Casual. Regional Mexican. Spcls: menudo, chilies en Nogada, soft shell tacos. Open Tues.-Sun. noon-midnight. Closed Mon. **(I)** AE, DC, MC, V.

THE COHO—11 Fulton St., 608-0507. Dress opt. American-Seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 5-10, Fri.-Sat. to 11, Sun. noon-8 p.m. Private parties for 30-100. Ent. nightly from 6. **(M)** AE, CB, DC, MC, V.

EDO GARDEN—104 Washington St., 344-2583. Casual. Traditional Japanese. Spcls: sushi, hot-pot dishes, Zen kaiseki dinners. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

5 & 10 NO EXAGGERATION—77 Greene St., 966-9872. Casual. Continental. Spcls: chicken delcorso, fettuccine Alfredo with chicken and broccoli, steak Rober. Res. sug. D Tues.-Sun. 5-10. Closed Mon. **(I-M)** AE, CB, DC, MC, V.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.-Fri. 8-10. L & D Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GORDON'S—38 MacDougal St., nr Prince St., 475-7500. Casual. Italian. Spcls: onion soup Milano style, ravioli with walnut sauce, polenta pasticciata, assorted focaccia. D only Tues.-Sun. 6-midnight. Bar open from 5. Closed Mon. **(M)** AE, CB, DC.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American nouvelle cuisine. Spcls: warm salad of lobster tomalle with sea urchins, baked pork chops with fresh plums in a pomegranate sauce, sautéed breast of duck with apple tart and apple jack sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-4. Ent. Private parking. **(M)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Fri. 11:30-3:30, Sat. noon-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. 6-10:30. **(M)** AE, CB, DC, MC, V.

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.-Sun. noon-midnight. Closed Mon. **(M)** No Credit Cards.

IN THE PINK/WINGS—76 Wooster St., at Spring St., 966-1300. Casual. American. Spcls: fettuccine with scallops and shrimps, sliced duck sautéed in port wine sauce, double breast of chicken with pinenuts and honey mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Bar til 4 a.m. Br Sun. noon-4:30. Pianist eves. **(M)** AE, CB, DC.

NEW DEAL—152 Spring St., 431-3663. Casual. French-American. Spcls: prawns provencale, salmon champagne, veal with morels. Res. sug. L Tues.-Fri. 11-4. D Tues.-Sun. 5-midnight. Br Sat.-Sun. 11-4. Jazz Wed.-Sat. Closed Mon. **(I-M)** AE, CD, DC, MC, V.

OMEN—113 Thompson St., 925-8923. Casual. Japanese. Spcls: traditional kyoto, ganmodoki, konowata, ikura. Res. nec. L Thurs.-Sun. noon-2:30. D Tues.-Sun. 5:30-10:45. Closed Mon. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. American. Spcls: baby back ribs, steamed vegetable medley with cheese fondue, fresh fish daily. L Mon.-Fri. 11-5. D Mon.-Fri. 5-1 a.m., Sat. to 11, Sun. to 10. Private parties. Ent. **(I)** AE, CB, DC, MC, V.

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts., 966-3518. Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.-Fri. 6:30-11:30, Sat.-Sun. to midnight. **(M-E)** AE, MC.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Open Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian. Spcls: seafood salad with fresh dill mayonnaise, shrimp sarava, shrimp chuchu, pineapple surprise (for 2). Res. nec. D only Tues.-Sun. 7-midnight. Ent. Closed Mon. **(M)** AE, MC, V.

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11 p.m., Sun. to 10. Also **2444 Broadway, bet. 90th-91st Sts.,** 787-1110. **(I)** AE.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Cabaret Tues.-Sat. Private room for banquets. Valet parking for D. **(M).** AE, CB, DC, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili and muffins. Res. sug. Open Sun.-Wed. 11:30 a.m.-11 p.m., Thurs.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, MC, V.

TWO ELEVEN—211 W. Broadway, at Franklin St., 925-7202. Casual. Continental. Spcls: fresh fish en papillote, ravioli with two pestos, medaillons of pork with apples in a lemon ginger sauce. Res. sug. L daily 11:30-5:30. D daily 6-1 a.m. **(I-M)** AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American-Seafood. Spcls: red snapper Grenoblois, Polynesian pineapple special, seafood in shells. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-10, Fri.-Sat. to 11. Br Sun. noon-4. Private parties 25-150. **(M)** AE, CB, DC, MC, V.

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D only Mon.-Sat. 5-1. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish-Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon-4. D Mon.-Thurs. 4-midnight, Fri.-Sun. to 1 a.m. Free parking. **(I)** AE, DC, MC, V.

CUISINE DE SAIGON—154 W. 13th St., 255-6003. Casual. Vietnamese. Spcls: lemon grass chicken, crispy duck with hoisin sauce, barbecued pork skewer. Res. sug. D only Tues.-Sun. 5-11:30. Closed Mon. **(M)** AE.

DA SILVANO—260 Sixth Ave., 982-0090. Casual. Florentine. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 5-11. **(M)** No Credit Cards.

EL CHARRO—4 Charles St., bet. 10th & 11th Sts. 242-9547. Casual. Spanish-Mexican. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(I)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz Thurs.-Sun. from 10. **(M)** AE, CB, DC, MC, V.

GOTTLIEB'S—343 Bleecker St., at W. 10th St., 929-7800. Casual. Pub. Italian. Spcls: mixed seafood, homemade pasta, linguine, calamari, scungilli, porkchops. D daily 4-12:30. Br Sat.-Sun. noon-4. **(I)** AE, MC, V.

GUADALAJARA—49 Carmine St., 807-7472. Casual. Mexican-Spanish. Spcls: chicken Acapulco, mariscadas in green sauce, paella Valenciana. Res. sug. Open daily 11:30 a.m.-11:30 p.m. Private parties for 30. **(I)** AE, DC, MC, V.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Casual. American-Seafood. Spcls: lobster American, swordfish grilled over mesquite, shrimp with mustard and dill sauce. Res. nec. D daily 6-11:30. **(M)** AE, CB, DC, MC, V.

LA RIPAILLE—605 Hudson St., nr. W. 12th St., 255-4406. Casual. French. Spcls: broccoli mousse with lemon butter, bass in puff pastry with raspberry vinegar sauce, veal scaloppine with morels, duck breast with Campari sauce. D Mon.-Sat. 5:30-11:30. Closed Sun. **(M)** AE, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Casual. Continental. Spcls: Viennese schnitzel, shrimp with dill and capers, rack of lamb, chateaubriand for 2. Res. sug. L Mon.-Fri. noon-3. Br Sat. noon-4, Sun. 11-4:30. D Mon.-Thurs. 6-12:30, Fri. to 1:30, Sat. 6:30-1:30, Sun. 6:30-12:30. Ent. nightly from 9:30. **(M)** AE, CB, DC, MC, V.

PIZZAPIAZZA — 785 Broadway, at 10th St., 505-0977. Casual. American. Spcls: guacamole, hamburger, variety of deep dish pizza, salads, chili, cheesecake. Open Sun. - Thurs. 11:30 a.m. - 1 a.m. , Fri. - Sat. to 3 a.m. Br Sat.-Sun. 11:30-4. Private parties for 40. **(I)** AE, MC, V.

RINCON DE ESPANA—226 **Thompson St.,** 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.-Sun. noon-3. D Sun.-Thurs. 5-11, Fri.-Sat. to midnight. Guitarist evenings. Also 82 **Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-9, Fri. to 10, Sat. to 11:30. Ent Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

SOUND d B—71 University Place, bet. 10th & 11th Sts., 673-0634. Casual. American. Spcls: chicken breast with garlic cream sauce, veal marsala, roast duck, shrimp curry. Res. sug. L Mon.-Fri. noon-6. Br Sat.-Sun. noon-6. D daily 6-11. S to 1 a.m. Bar to 4 a.m. **(I-M)** AE, DC, MC, V.

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish-Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.-Sat. noon-4. Br Sun. noon-4. D Sun.-Thurs. 4-1 a.m., Fri.-Sat. to 2 a.m. Private parties for 10-75. Ent. nightly. **(I)** AE, CB, DC, MC, V.

TRATTORIA DA ALFREDO—90 Bank St., at Hudson St., 929-4400. Casual. Northern Italian. Spcls: cacciucco, stronzata of mixed veg. with green sauce. Res. nec. L Mon., Wed.-Sat. noon-2. D Mon., Wed.-Sat. 6-10:15, Sun. 5-9:15. Closed Tues. **(M)** No Credit Cards.

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: ballotine of crayfish, *ravioli with sweetbreads, red snapper with bouil*labaisse sauce, white chocolate mousse. Res. sug. L Mon.-Fri. 11:45-3:30. Br Sat. noon-4, Sun. from 11. D daily 5:30-11. **(M)** AE, CB, DC, MC, V.

UKRAINIAN RESTAURANT & CATERERS—140 Second Ave., bet. 8th & 9th Sts., 533-6765. Casual. Eastern European home cooking. Spcls: stuffed cabbage, kasha varnishkes, borscht. Open Sun.-Thurs. noon-11, Fri.-Sat. to midnight. **(I)** No Credit Cards.

YE WAVERLY INN—16 Bank St., off Greenwich Ave., 929-4377. Casual. Regional American. Spcls: indiv. chicken pot pie, stuffed roast duckling, southern fried chicken. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Fri. 5:15-10:30, Sat. to 11:30, Sun. 4:30-9:30. Br. Sun. noon-3:30. **(I)** AE, CB, DC, MC, V.

14th-42nd Streets, East Side

APPLAUSE—360 Lexington Ave., at 40th St., 687-7267. Cabaret-style shows, singing waiters and waitresses. Casual. American-Continental. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Complimentary hors d'oeuvres Mon.-Fri. cocktail hour. Closed Sun. **(I)** AE, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC; V.

CRYSTAL FOUNTAIN—Grand Hyatt Hotel, Park Ave., at 42nd St., (Grand Central), 850-5998. Casual. Continental. Res. sug. Open 6:30 a.m.-midnight daily. Spcl. Br Sun. 10:30-3. Pianist Mon.-Fri. 8 a.m.-2 p.m. **(M)** AE, CB, DC, MC, V.

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.-Sat. 5-11. Closed Sun. **(I-M)** No Credit Cards.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. **(I)** AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V.

HSF—578 Second Ave., at 32nd St., 689-6969. Casual. Hong Kong style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to 12:30. Private parties for 50. **(I-M)** AE, CB, DC, MC, V.

IBIZA—369 Lexington Ave., at 41st St., 953-0342. Casual. Spanish-Continental. Spcls: paella Valenciana, veal extremena, mariscada diablo. Res. sug. Open daily 11:30 a.m.-midnight. Br Sat.-Sun. noon-4. **(M)** AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open daily 11:30 a.m.-2 a.m. Choral singers Sun. Br thru Christmas. **(M)** AE, MC, V.

***LA COLOMBE D'OR*—134 E. 26th St.,** 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. **(M)** AE, DC, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. **(M)** AE, CB, DC, MC, V.

MADISON TOWERS HOTEL—22 E. 38th St., 685-3700. **Madison Towers Restaurant:** Casual. American-Greek. Spcls: pastichio, moussaka, fresh fish daily, steak, chops. Open for B,L,D daily 6 a.m.-10 p.m. Private parties for 10-170. **(I) Whalers:** Dress opt. International. Spcls: smoked salmon, soup, chili, chicken fingers with apricot sauce. Open daily noon-1 a.m. Pianist nightly. **(I)** AE, CB, DC, MC, V.

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7-11. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 5-10:30. S 10:30-midnight. Light entrees served between meals. Ent. **(M)** AE, CB, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V.

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** AE, DC, V.

RUSSELL'S—Park Ave. & 37th St., in the Sheraton Hotel., 685-7676. Dress opt. American-Continental. Spcls: chicken Jack Daniels, calves liver, roast prime ribs. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-10:30. Br Sat.-Sun. noon-3. Pianist Mon.-Fri. evenings & Br. **(M)** AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 4-10:30, Fri. to 11, Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: tournedos of veal with wild mushrooms and creme fraiche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and dijon mustard. L Mon.-Fri. noon-2:30. D daily 6-11. Pre-theater D 5:30-7:30. Ent. nightly 5:30-1. **(M)** AE, CB, DC, MC, V.

14th-42nd Streets, West Side

CAFÉ SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese-Continental. Spcls: mussels in sake-spiked broth with orange peel, calamari in tangy seafood à la niçoise, salmon with almonds and raisins in melted butter, sushi. Res. nec. L Mon.-Fri. noon-3. D Sun.-Thurs. 6-midnight, Fri.-Sat. til 1 a.m. **(M)** AE, CB, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: fresh seafood, prime rib. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Pianist Mon.-Fri. eves. Closed Sun. **(I-M)** AE, MC, V.

CROCKFORD'S—358 W. 23rd St., 620-4620. Dress opt. American-Continental. Spcls: roast lamb, quail, osso buco. Res. sug. L Mon.-Fri. 11-3. D daily 5-11.

★★★
Mimi Sheraton, The New York Times
Guide to New York Restaurants, 1983

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DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I)** AE, CB, DC, MC, V.

EL QUIJOTE—226 W. 23rd St., in Chelsea Hotel, 929-1855. Casual. Castillian. Spcl: lobster from tank. Res. sug. Open daily noon-midnight. Inexpensive lobster special daily. **(M)** AE, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. American-Continental. Spcls: London mixed grill, Keens mutton chop, grilled bass with merlot. Res. nec. L Mon.-Fri. 11:45-2:45. D Mon.-Sat. 5-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** AE, DC, MC, V.

NEW YORK RESTAURANT SCHOOL DINING ROOM—27 W. 34th St., 947-7105. Casual. American. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(M)** AE, CB, DC, MC, V.

PAMPLONA—822 Ave. of the Americas, bet. 28th & 29th Sts., 683-4242. Casual. Spanish. Spcl: fillet of sole Marbella. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. from 6 p.m. Closed Sun. **(I-M)** AE, CB, DC, MC.

SAN REMO—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostana, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V.

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thurs. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

43rd-56th Streets, East Side

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30-11:30. Br Sun. noon-4. **(I)** AE, CB, DC, MC, V.

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: veal steak with morel sauce, grilled swordfish. Res. sug. B daily 6-10:30. L daily noon-2:30. D daily 6-11. Champagne buffet Br Sun. noon-3. Jazz and seafood Sun. 6-midnight. **(M)** AE, CB, DC, MC, V.

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. from 5. Shoppers spcl. D 5:30-7:15. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5:30-11:30. Br Sun. 11:30-3. (M-E) Afternoon tea Mon.-Sat. 3-5. Ent. Mon.-Fri. 3:30-10:30. AE, CB, DC, MC, V.

BILL HONG'S—227 E. 56th St., 355-2031. Dress opt. Chinese-Cantonese. Spcls: lobster roe, lemon chicken, mixed seafood in taronest. Res. sug. L Mon.-Sat. noon-3. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 3 a.m. **(M)** AE, CB, DC, V.

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-midnight. Private parties for 20-60. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French-Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. L Mon.-Fri. noon-4. D daily 6-2 a.m. Ent. nightly. **(E)** AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. **(I)** AE, CB, DC, MC, V.

CRAWDADDY—45 E. 45th St., in the Roosevelt Hotel, 687-1860. Casual. Continental-New Orleans. Spcls: jambalaya, shrimp creole, oysters Rockefeller. Res. sug. B Mon.-Fri. 7-10. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10. Private parties. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, striped bass. Res. sug. Open Mon.-Thurs. noon-midnight, Fri. to 1 a.m., Sat.-Sun. 4-1. **(E)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2. D Mon.-Fri. 7:30-11:30, desserts & cheese tray 10:30-midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

HUNAM—845 Second Ave., at 45th St., 687-7471. Casual. Chinese. Spcls: beef, sea bass. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11 p.m., Fri.-Sat. to 1 a.m. **(M)** AE, CB, DC.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL RIGOLETTO—232 E. 53rd St., 759-9384. Dress opt. Northern Italian. Spcls: langostina marinara, homemade pasta. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10:30, Sat. 5-11. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St. & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 6-10:30, Sat. 5:30-11. Private parties for 40. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: bouillabaisse, breast of quail with raisins, medaillons of venison with red and white wine sauces. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5. Complete L. **(M-E)** AE, CB, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, CB, DC.

MAHARLIKA L'AUBERGE PHILIPPINE À NEW YORK—556 Fifth Ave., at 46th St., 719-4688. Casual. Philippine. Spcls: stuffed shrimp/milk fish, ox tongue, adobo, chicken Manila. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 6-11. Cocktails Mon.-Fri. 5-7. Complete L. Closed Sun. (I) AE, MC, V.

RESTAURANT DIRECTORY

MANHATTAN MARKET—1016 Second Ave., bet. 53rd-54th Sts., 752-1400. Dress opt. American-Nouvelle. Spcls: pecan breaded chicken breast with sour cream mustard sauce, calves liver with sherry vinegar and red currants, veal chop with fresh chanterelles. Res. nec. B Mon.-Fri. 7-10. L Mon.-Fri. 11:45-3. Br Sun. 11:30-3:30. D daily 5:30-11:30. **(M)** AE, DC, MC, V.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAUDE'S—Lexington Ave. & 51st St., 753-1515. Casual. American-Continental. Spcls: angel hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp pernod. B daily 7-9:30. Buffet L Mon.-Sat. 11:30-2:30. D daily 5-midnight. Snack menu daily 11:30 a.m.-midnight. Champagne buffet Br Sun. 11-3. **Lobby Bar:** Daily noon-midnight. **(I-M)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9:30 p.m. **(I-M)** AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. **(I)** No Credit Cards.

NADDEO'S STEAK & LOBSTER HOUSE—209 E. 49th St., in the Crystal Pavilion, 644-9100. Dress opt. American-Italian. Spcls: *sirloin steak, lobster,* veal piccata. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. Private parties for 45-150. **(E)** AE, CB, DC, MC, V.

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, *minced squab soup in bamboo container.* Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.-Fri. 6-10. Private parties. Closed Sat.-Sun. **(E)** AE, CB, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-5. **(M)** AE, CB, DC, MC, V.

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: beef sashimi, Ishiyaki steak, crab shabu-*shábu, tofu steak. Res. nec.* L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. Private tatami rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. **(M)** AE, CB, DC, MC, V.

TANDOOR—40 E. 49th St., 752-3334. Casual. North Indian. Spcls: tandoori chicken, alu paratha, chicken tikka masala. Res. sug. L daily noon-3. D daily 5:30-11. Buffet L. *Private parties for 100.* **(M)** AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. **(I)** AE, DC, MC, V.

TONINO—805 Third Ave., at 50th St., in the Crystal Pavilion, 308-2280. Jacket required. Italian. Spcls: vongole e cozze, pollo Valdostana, linguine al pesto. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. Ent. nightly from 7:30. **(M-E)** AE, CB, DC, MC, V.

TOSCANA—246 E. 54th St., 371-8144. Formal. Northern Italian. Spcls: paglia e fieno, veal Toscana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, *Fri.-Sat. to 11. Closed Sun.* **(M)** AE, CB, DC, MC, V

TRIANON ROOM—455 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000.

TSE YANG — 34 E. 51st St., 688-5447. Dress opt. Peking-Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon - 3. D daily 6 - midnight. Private parties for 10 - 60. **(M)** AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 3-1 a.m. **(M). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E). The Waldorf Cocktail Terrace:** Tea daily 2:30-5. Cocktails 2:30-1 a.m. Ent. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St., 489-8111/489-8110. Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L & D. Banquet room 20-100. **(M)** AE, CB, DC, MC, V.

A LA FOURCHETTE—342 W. 46th St., 245-9744/246-1960. Dress opt. French. Spcls: moules marinière, duckling bigarade, seafood Bercy. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. from 4:30. Closed Sun. **(M)** AE, CB, DC

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 4:30-10. Pre-theater D. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. **(M)** AE.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** AE, CB, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open daily 5-2 a.m. Ent. Tues.-Sun. **(M)** AE, CB, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** AE, CB, DC, MC, V.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, Caribbean ribs with West-Indian sauce, fresh fish daily. Res. sug. Open Mon.-Fri. 11:30 a.m.-2 a.m., Sat. 5-4 a.m. Bar til 4 a.m. nightly. Private parties for 300. **(M)** AE, CB, DC, MC, V.

DARBAR—44 W. 56th St., 432-7227. Casual. Indian. Spcls: charcoal clay oven cooking, curry, vegetarian, fresh bread. Res. sug. L daily noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sun. to 11. Free parking 5 p.m.-5 a.m. **(M)** AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sautée with lime and champagne vinaigrette, crisp duckling with blueberry. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE—269 W. 45th St., upstairs, 245-9717. Casual. Steakhouse. Res. sug. D only Mon.-Sat. 4:30-midnight. Free parking after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FRERE JACQUES—151 W. 48th St., 575-1866. Dress opt. French. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Pre-theater D 5-6:30. Discount parking after 5:30. Closed Sun. **(I-M)** AE, V.

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SOLUTIONS TO LAST WEEK'S PUZZLES

R	E	C	I	T	E	R	■	B	U	S	S	T	O	P
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RESTAURANT DIRECTORY

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V.

HO HO—131 W. 50th St., 246-3256. Casual. Classic Cantonese-Mandarin. L Mon.-Sat. 11:30-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Complete L & D. Free D parking after 5:30, Sun. all day. **(I)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JACK KAPLAN'S AT WEST 47th—71 W. 47th St., 391-2333. Casual. Jewish style deli. Spcls: chicken in the pot, Rumanian steak, brisket and potato pancakes. Open for B, L & pre-theater D Mon.-Fri. 7 a.m.-7 p.m., Sat. 8 a.m.-4 p.m. Closed Sun. **(I)** AE, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open daily 11 a.m.-2 a.m. Prix fixe L daily noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA CRÊPE CAFE—57 W. 56th St., 247-1136. Casual. French. Spcls: crêpes, veal marengo, boeuf bourguignonne. Res. sug. Open Sun.-Thurs. 11:30 a.m.-11:30 p.m., Fri.-Sat. to midnight. Br Sat.-Sun. 11:30-4:30. **(I)** AE, CB, DC, MC, V.

LA RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LARRÉ—846 Seventh Ave., bet. 54th & 55th St., 586-8096. Casual. French. Spcls: rack of lamb, fresh salmon, canard au cerises. Res. sug. for 5 or more. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044, 246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental-Swiss. Spcls: fondue, wiener schnitzel, émince de veau zurichoise with rosti. Res. sug. Open daily 7 a.m.-midnight. Pianist 5-8 daily. **(M)** AE, CB, DC, MC, V.

NICK & GUIDO—334 W. 46th St., 974-9895. Dress opt. Northern Italian. Spcls: risotto barolo, fusilli alla vodka, gnocchi alla bava, portafoglio alla Valdostana. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5-11:30, Sat. from 4, Sun. from 1. Bar open til midnight. **(M)** AE, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikke. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts., 307-6340. Casual. Seafood-Continental-Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30-3:30. D daily 4:30-midnight. Bar til 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American-Continental. Res. nec. L Mon.-Sat. 11:30-3. D Mon.-Fri. 5-midnight, Sat. to 1. Ent. Tues.-Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.-Sat. noon-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.-1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Av. at 71st St.,** 595-8599. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V.

57th-60th Streets

AMY'S—147 W. 57th St., 246-5445. Casual. Middle Eastern-American. Spcls: babaganoush, homus, falafel, hamburger on pita bread. Open daily 11:30-9. **(I)** No Credit Cards.

BRUNO—240 E. 58th St., 688-4190. Jacket required. Italian. Spcls: fish, veal, pasta. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. & holidays. **(M)** AE, DC, MC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. Continental. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. L Mon.-Sat. 11:30-4:30. Br Sun. 11:30-4. D daily 5:30-10:30. After-theater menu 10:30-12:30. Pianist nightly 5-midnight. **(M)** AE, CB, DC, MC, V.

CAFE FONDUTA—120 E. 57th St., 935-5699. Casual. Continental-American. Spcls: sautéed chicken & shrimps with spinach & mushroom salad, lamb chops with rosemary, linguine with fruitti di mare. Res. sug for D. L Mon.-Sat. 11:30-5. D Mon.-Sat. 5-10. Closed Sun. **(I)** AE.

CAFE GALLERIA—115 E. 57th St., 308-5511. Casual. French-Italian. Spcls: fettuccine Galleria, Atlantic salmon with fennel, dill, lemon and wine sauce, chicken triestuna. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 4:30-11. Ent. Tues.-Sat. Closed Sun. **(M)** AE, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: châteaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug.

B daily 7-11:30. L daily 11:30-3. D daily 5:30-11. Br Sat.-Sun. 11-3. **(M)** AE, CB, DC, MC, V.

JOCKEY CLUB—112 Central Park S., in the Ritz Carlton Hotel, 664-7700. Formal. International. Spcls: ravioli filled maintenon, fillet of Dover sole Jockey Club, lobster cake with oyster sauce. Res. sug. B daily 7-10. L Mon.-Sat. noon-2:30. Br Sun. noon-2:30. D Mon.-Sat. 6-11, Sun. to 10. **(E)** AE, CB, DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Sat. 8 a.m.-11 p.m., Sun. 9 a.m.-9 p.m. Br Sun. noon-4. **(I)** AE, DC.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V.

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American-French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7-11, Sun. from 7:30. Buffet L daily noon-2:30. Cocktails daily 3 p.m.-2 a.m. **(M)** AE, CB, DC, MC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. **(M)** AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. Continental. Spcls: crêpes, steak Diane, sole bonne femme. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. **(I)** AE, MC, V.

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7. Complete L. **(E)** AE, CB, DC, MC, V.

MITSUKOSHI—465 Park Ave., at 57th St., 935-6444. Dress opt. Japanese. Spcls: sushi, shabu shabu, tempura. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 6-10. Private parties for 20. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

PARK ROOM—36 Central Park S., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7-11:45. L Mon.-Sat. noon-4. Br Sun. noon-4. D daily 5:30-10:30. S 10:30-12:30. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Sun. 7-11. L Mon.-Sat. noon-3. Br Sun. noon-3. D Sun.-Thurs. 5-10, Fri.-Sat. to 11. Pianist daily 6-11. **(M-E) Oak Room:** Dress. opt. Continental. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-10. S Tues.-Sat. 10 p.m.-1 a.m. Pianist daily. **(M) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Thurs. 11:30 a.m.-12:30 a.m., Fri. to 1:30, Sat. 3-1:30 a.m., Sun. 4-11:30. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11. **(M-E)** AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Disco dancing from 10:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.-Sat. noon-5. D Mon.-Sat. 5:30-midnight. Pre-theater D 5:30-7. Closed Sun. **(M)** AE, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHEZAN—8 W. 58th St., 371-1414. Dress opt. Pakistani. Spcls: tandoori chicken, sag gosht, brochette of seafood. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Private parties. Closed Sun. **(M)** AE, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUCANO—333 E. 60th St., 308-5353. Jacket & tie required. French. Spcls: tresse de sole des Frères Troisgros, medaillons de veau trèsor des bois, canette de ferme au coulis de framboises. Res. nec. D Mon.-Sat. 7-midnight. Private parties for 36. Complete D. Closed Sun. **(E)** AE, CB, DC, MC, V.

Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. **(M)** AE, CB, DC, MC, V.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Dress opt. B daily 7-11. L Mon.-Sat. noon-3. D Sun.-Mon. 7-11, Tues.-Sat. to 10. S Tues.-Sat. to 1 a.m. Br Sun. noon-3. Ent. Tues.-Sat. **The Furnished Room:** L daily noon-3. Afternoon tea 3-6. S 6-11. **The Terrace:** L Mon.-Fri. noon-3. D Mon.-Fri. 6-10. Cocktails daily noon-11 p.m. **(M)** AE, CB, DC, MC, V.

BAUMER'S—1649 Third Ave., at 92nd St., 831-8301. Dress opt. American-Continental. Spcls: raspberry duck, whole red snapper en papillote, hot chocolate and Grand Marnier souffle. Res. sug. D only Mon.-Sat. 5-midnight. Private parties 30-60. Closed Sun. **(M)** AE, CB, DC.

BOBBY RUBINO'S PLACE FOR RIBS—1359 First Ave., at 73rd St., 772-7008. Casual. American. Spcls: ribs, chicken, steak. L daily 11-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m. **(I)** AE, MC, V.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 5-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental-Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sat.-Sun. noon-4. Complete D. Pianist nightly. **(M)** AE, DC, MC, V.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. Buffet L Mon.-Sat. noon-6. Br. Sun. noon-6. D Mon.-Sat. 6-11, Sun. from 7. **(M-E)** AE, CB, DC, MC, V.

CASA BRASIL—406 E. 85th St., 288-5284. Casual. Continental-Brazilian. Spcls: roast duck, beef Wellington, rack of lamb. Res. nec. D only Mon.-Thurs. 6:30-9:30, Fri.-Sat. 2 seatings at 7 & 9:30. Closed Sun. **(E)** No Credit Cards.

FIDDLER ON THE STOVE — 349 E. 61st St., 308-4220. Casual. Rumanian. Spcls: crisp roast duck on cabbage, veal stew with polenta, Rumanian broilings. Res. sug. L Mon. - Fri. 11.30 - 3. D daily 5 - 11. Ent. Fri. - Sun. from 7. **(I)** AE, MC, V.

FORTUNE GARDEN—1160 Third Ave., at 68th St., 744-1212. Casual. Hunan-Szechuan. Res. sug. L daily noon-3. D Sun.-Tues. 3-11, Wed.-Sat. to midnight. **Cocktail lounge:** Piano 5-10:30. Private party room. **(M)** AE, DC, MC, V.

IL CAMINETTO—1226 Second Ave., bet. 64th & 65th Sts., 758-1775. Jacket required. Northern Italian. Spcls: veal chop forestière, homemade pasta, fillet of Coho salmon mulatt. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Private parties for 50. Harpist Mon.-Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

IL MONELLO—1460 Second Ave., at 76th St., 535-9310. Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt.

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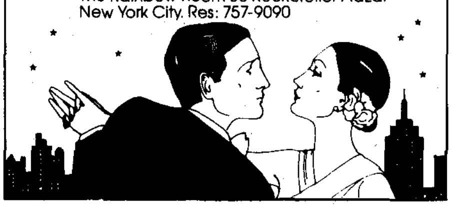

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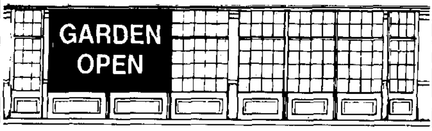

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LES PLEIADES—20 E. 76th St., 535-7230. Formal. French. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only 5-midnight daily. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American-Northern Italian. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11-5. D daily 5-11:30. **(M-E)** AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot-pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: charcoal grilled duck, veal piccata, navarin of lamb, roast wild boar, chocolate fudge cake. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Reduced rate parking. **(I-M)** AE, CB, DC, MC, V.

PARMA—1404 Third Ave., 535-3520. Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5-12:30. **(M)** AE.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. Continental. Spcl: breast of duckling with red cabbage and calvados, rosettes of veal with mirabelles, fricassee of lobster with morels. Res. sug. B daily 7-noon. L Mon.-Sat. noon-2:30. Br Sun. noon-5. D daily 5-10:30. S from 10:30. Dancing nightly. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St., 535-9141. Formal. French. Spcls: le bouquet de homard au vermouth, dos de turbot au pamplemousse rose, la côte de veau tourangelle. Res. sug. L daily noon-2:30. D daily 6-10:30. **(E)** AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4-8 lb. lobster. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. **(E)** AE, CB, DC, MC, V.

RASCALS—1286 First Ave., at 69th St., 734-2862. Casual. American. Spcls: hamburgers, salads, quiche. Open daily 11:30 a.m.-3 a.m. Jazz Br Sat.-Sun. 11:30-5. Music nightly from 10. **(I)** No Credit Cards.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. American-Continental. Spcls: grilled butterflied leg of lamb with shallot butter, shrimp in beer batter with orange mustard sauce, roast whole baby chicken seasoned with tarragon. Res. sug. L Mon.-Fri. 11:30-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Cocktails 4-7 incl. free hors d'oeúvres. Bar til 4 a.m. Br Sat. 11:30-4, Sun. from 11. Ent. Private parties. **(M)** AE, DC, MC, V.

SANT AMBROEUS—1000 Madison Ave., bet. 77th-78th Sts., 570-2211. Dress opt. Northern-Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon-3. D Mon.-Sat. 6:30-10:30. **(M)** AE, MC, V.

SARABETH'S KITCHEN—1295 Madison Ave., bet. 92nd-93rd Sts., 410-7335. Casual. American. Spcls: omelettes, fettuccine with shrimps & scallops in cream sauce, sauteed chicken breast in lemon butter sauce. Res. sug. Open for B & L daily 9-4:30. D daily 5:30-10:30. Private parties for 25. Also **Sarabeth's Kitchen—412 Amsterdam Ave., bet. 79th-80th Sts.**, 496-6280. **(M)** CB, DC.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

SILVER STAR—1236 Second Ave., at 65th St., 249-4250. Casual. Continental. Spcls: lobster, shrimp, steak, hamburger. Res. sug. Open daily 24 hrs. Br Sat.-Sun. 11-4. Complete L & D. **(I-M)** AE, MC, V.

SZECHUAN EAST—1540 Second Ave., bet. 80th & 81st Sts., 535-4921. Casual. Szechuan. Res. sug. Open Sun.-Thurs. noon-11:30, Fri.-Sat. to 12:30. **(M)** AE, DC.

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan-Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 3-10:30, Sun. from 1. **(I-M)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

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CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.-Sat. 11:30-5. D daily 5-midnight. Br Sun. 11:30-4. **(M)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Creole fish gumbo, Maryland spiced crabs, Maryland crab cakes. Res. nec. D Sun.-Thurs. 6-11:30, Fri.-Sat. to midnight. Private parties for 15-125. **(M)** AE, CB, DC, MC, V.

SUSHISEI—2025 Broadway, at 69th St., 496-0074. Casual. Japanese. Spcls: sushi bar, tatami rooms, sashimi, teriyaki, tempura. L daily noon-3. D daily 5:30-11. **(I-M)** AE, MC, V.

SWEETWATERS—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sun. **(M)** AE, CB, DC, MC, V.

Brooklyn

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** AE, CB, DC, MC, V.

JUNIOR'S—386 Flatbush Ave. Extension, 852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30-11. L daily 11-4:30. D daily 4:30-10. S Sun.-Thurs. to 1:30 a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. **(I)** AE, DC.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

JAI YA—Elmhurst, 81-11 Broadway, 651-1330. Casual. Thai. Spcls: pork/beef sarte, fish with chili sauce, fresh seafood daily. Res. nec. Open Mon.-Fri. 11:30 a.m.-midnight, Sat.-Sun. from noon. **(I)** AE, CB, DC, MC, V.

LITTLE KING—Bayside, 39-31 Bell Blvd., 631-7474. Casual. Continental. Spcls: hamburgers, french onion soup, steak tid-bits, 90 imported & domestic beers. 30 imported and domestic wines & coffees. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. to 2 a.m., Sun. 4-11. **(I)** AE, MC, V.

LOBSTER KING—Whitestone, 10-24 154 St., 746-4700. Casual. American-Seafood. Spcls: lobsters, shore fish, salmon steak. Res. sug. D Mon.-Thurs. 4-10, Fri.-Sat. to 11, Sun. 2-10. **(M)** AE, MC, V.

NEW YORK CLASSIFIED

New York Classified is a weekly feature. **Rates effective with the January 9, 1984 issue:** one-time ad, $28.75 per line; two consecutive ads, $24.00 per line per issue; three consecutive ads, $22.75 per line per issue; four consecutive ads, $21.50 per line per issue. Minimum ad, two lines. Add $12.00 for NYM Box numbers. Display classified ads are available at $353.00 per inch. Add 10% for reverse type. Complete rate card available. Check or money order must accompany copy and be received by **new closing (every Monday by 5 P.M. for issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017; **212-880-0732.** All ads accepted at the discretion of the publisher.

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A Film Producer—Seeks city apartment. Short-or long-term. 212-719-3527. References. Call Al Bruce, broker. Free to list.

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Ad copy:

Use the coupon above or call (212) 880-0734. Rate is $20 per line, two-line minimum. Add $12 for NYM box number. Mail to: Classified Department, New York Magazine, 755 Second Avenue, New York, N.Y. 10017. All ads accepted at the discretion of the publisher.

STRICTLY PERSONALS

Strictly Personals is a weekly feature. **Effective with the January 9, 1984 issue the advertising rate is $20.00 per line.** Minimum size ad is 2 lines. Add **$12.00** for NYM Box Numbers. Check or money order must accompany ad order and be received by **Closing (every Friday by 4 P.M.) 10 days prior to Monday's on sale date.** Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **When replying to a NYM Box number address your response to New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017, and write the box number in the lower left corner of your envelope.** Responses to NYM Box numbers are forwarded via U.S. Mail for 6 weeks from issue date. **Sending advertising circulars to Strictly Personal box numbers is not permitted.**

A Great Sense Of Humor—If you are interested in meeting a man with an excellent sense of humor, successful, intelligent, honest and sincere, that's me. If you are a woman in her 30's - 40's, slim, attractive, with a good sense of humor-interested in friendship and a lasting relationship, let's meet. NYM Box C448.

Unattached Romantic Man—Very attractive, trim M.D., 28, honest, sensitive and playful. Enjoys movies, people watching and fantasies. Seeks beautiful, insightful, intelligent, woman who enjoys same. Prefer assertive, petite 23-35, woman who desires to relax and be herself in a caring relationship. NYM Box C449.

Vacancy—Vitality, versatility, joie de vivre, virtuosity evinced via veritable vision, Jewish female, 34, craving venturesome, well-versed, sportive, virile, valentine, male 30's, for levity and everlasting love. NYM Box C450.

I'm The One You Are Seeking—5'7", 39, slim, very attractive, elegant, professional Jewish woman. World-traveler loves the best things in life, fine dining, theater, ballet, concerts, museums, entertaining friends, good books and long walks. Animal lover with 2 cats, a warm sensitive, loving, romantic person with a good sense of humor. If you are a financially secure man who's tall, well built, slim and attractive, mid-30's to late-40's, with similar interests, please send photo/phone/bio and spend the new year with someone very special. NYM Box C447.

Warm Writer/Widow—5'7", attractive, intelligent, affluent, fun. Eager to care for and to share a wonderful life with a tall, wonderful, humorous, unattached man in his 50's or 60's. NYM Box C453.

Slim, Pretty Widow—Psychologist, 47, strong cultural interests, outdoors, photography seeks stable, successful man to share joie de vivre in committed relationship. Photo please. NYM Box C455.

Warm, Wonderful Woman—42, full-bodied, stylish, pretty and professional. Adult wisdom with childlike curiosity. Educated and open-minded. Interested in affectionate, enthusiastic, hard working, unattached male partner for everyday living and loving. Write and tell me about yourself. NYM Box C472.

Very Pretty—Slender, blond, entrepreneuress looking for an attractive man who can be both a tiger in the business world and as adorable as a pussycat at home. NYM Box B118.

Tennis And Skiing—Are two of my favorite sports. What are yours? I'm a fun loving, warm, attractive, well educated, 40-plus, divorced female, have an interesting job and would like to share fun times with you if you're an intelligent, affectionate, impetuous, successful widowed or divorced male. NYM Box B135.

Jewish Woman—50, beautiful, sensual, elegant but not always. Seeks financially secure Jewish male who also wants the 2nd 50 more wonderful than the first. P.O. Box 911, Millburn, NJ 07041.

Man, Mature, Eclectic—Very acceptable appearance, education, character. References, U.S., Europe. Seeks contact counterpart lady of substantial means willing to explore her support of mutual rapport, more meaningful life. Reciprocal discretion. NYM Box B134.

Successful, Good-Looking—Non-practicing attorney, 37, seeks beautiful, witty, very intelligent, Jewish professional woman. Photo/phone. NYM Box B119.

Attractive, White, Christian—Female, 30's, desires to meet a white, single, Christian male, 37-47, 5'10" and taller, with qualities that include emotional security, empathy, sensual and financially successful. NYM Box A281.

Long Dark Hair—Terrific smile. Attractive, intelligent single white woman, 5'7", 36. Loves nature, the arts and laughter. Seeks successful entrepreneur or professional single white male 33-43, who desires a warm, serious relationship. Photo and phone please. NYM Box C470.

Huggable Woman—44, jogs, non-smoker seeks caring man. NYM Box B133.

I Seek Happiness—Through self-expression. Sincere, 5'2", pretty, divorced woman, 40's, also seeks special man wearing Burberry raincoat who enjoys weekends outside of NY. Photo. NYM Box C467.

Got Those Slouching—Thru midlife blues! Slim woman, mid-40s, literate, sensuous, earthy, smart, seeks man for friendship, maybe more. NYM Box A282.

Professional Man, 59—Wealthy, living in NYC and Florida, seeks slim, attractive lady who likes to travel and who might want to spend the winter in Florida. Photo please. NYM Box A283.

I Could Live Forever—Without a Mercedes, but I couldn't survive without Brahms, Kandinsky, and close friends. Single, white female academic, Ph.D., seeks quality man, 40-50, who defines quality in terms of sensitivity, warmth, openness, honesty, intelligence, humor, taste. I never thought I'd place an ad of this type. If you identify with it, you probably never considered answering such an ad. I hope you will. Photo/phone appreciated. NYM Box A284.

Typical City Lass—Wanted to help create sensuous photographic tourist guide to New York. NYM Box A285.

Not So Older Man—Seeks younger woman. Object: happiness and marriage. Divorced, 42, single, white male, professional with character, integrity, brains, attractive, warm, sensitive, caring, and excellent listener, seeks young beautiful woman, 25-35, to share the good things which we can offer to each other. 100 percent honesty in our give-and-take-relationship required or please don't respond. Photo and some of your thoughts will bring a prompt response. I know you're out there, don't be afraid to drop me a note. PO Box 965, NY NY, 10038.

Pretty, Strawberry Blonde— Woman, warm, sincere, intelligent seeks good-looking, single, financially secure, jewish man with wit and charm 36-45, for a lasting, honest, old fashion romance. NYM Box C466.

All Work, No Play—For too many years have brought me riches but no woman to share the pleasures of New York with. I enjoy cultural and intellectual pursuits, am non-religious, never married, have no plans for marriage or children, came from the West, am 6'1", 175 lbs., 37 years old, good looking, personally very warm and upbeat. I seek a woman who is beautiful, slim, mentally stimulating and preferably under 30. Phone and picture (or photocopy) required. NYM Box B128.

Beautiful, 31—5'9", blond WASP looking to meet my male counterpart. If you are fun loving, handsome, intelligent, very successful, 25-40, and want to meet a great lady send photo/phone to NYM Box B129.

Petite, Pretty, Educated—White female, 36, seeks to meet professional man, 30-45. Send photo. NYM Box B131.

Attractive, Jewish Female—Almond-eyed, 33; unpretentious, good sense of humor, career, sensitive, warm, creative. Seek attractive Jewish male, successful, mensch; occasional irreverance a plus. NYM Box C465.

Tall, Pretty Brunette—Bright and sensitive woman, 39, fond of visual arts, gourmet cooking, concerts, travel, seeks tall, attractive, professional, single, white male counterpart under 45, self aware, for growing, loving, one to one relationship. NYM Box B132.

Guy Looking For Girl—Handsome, successful, 34, athletic, strong, likes to treat women nice. Seeks educated, cute, sweet, younger lady for romance. NYM Box A287.

Recovering From Broken Heart—Honest, handsome, successful, muscular, athletic male, 29, from midwest (lives upper Westside off Central Park). Would like to make friends with attractive, slender, athletic, adventuresome female 21-30. Photo and phone number appreciated. NYM Box C454.

Never A Dull Moment—Happy, pretty, 26, green eyed, female seeks attractive brainy, fun, fit, romantic man with manners who tells no lies. NYM Box C457.

Computer Field Professional—Jewish 38, married, tired of loneliness, in need of someone nice to care about. Seeks good-natured, kind, capable, intelligent woman for developing a discreet but honest, respectful friendship. NYM Box C458.

Sensitive, Sensuous—Traditionally raised Jewish woman, 26, has future aspirations of loving husband, happy home, healthy family. No princes need apply. Letter, photo, phone. NYM Box B122.

Very Pretty, Petite Female—26, Jewish attorney seeks intelligent, good looking, financially successful, Jewish male, 27-35, for lasting relationship. NYM Box B127.

Upper Class, Very Handsome—Bachelor. Returning to NYC, Ivy educated, Jewish, self employed, youthful mid-life professional, character, humor, 6', athletic build; seeks counterpart from Northeast private college, exceptionally attractive inside and out, single Jewish or empathetic non-Jewish white woman, 21-36, romantic friendship or more. Letter, full length photo, phone. Replies answered. NYM Box A286.

I'm A Woman—Exciting, yet gentle, romantic and fun to be with, 5'8", titian and very pretty. I'm active in the stock market, enjoy tennis, NY Times, interesting people and the stimulation of NY. If you're a man with an exciting mind, 40-55, 5'10" plus, and if a new friend/love/mate is important to you, please write to me. Returning from Puerto Vallarta mid-January. How nice to find your letter waiting! NYM Box B136.

Average Guy—Seeks perky gal, 35-45, interesting. Photo/phone. NYM Box A288.

L.I. Business Executive—Married, 41, Jewish, seeks discreet daytime relationship with a very special lady. PO Box 201, Woodbury, LI, NY. 11797.

Tall, Successful Man—Handsome too, with great sense of humor who loves to cook and is tired of the singles bar, Fire Island, blind dates scene seeks a physically beautiful, slim female, 23-35, who does not "play games" nor take a man's sincerity as a "sign of weakness". Recent photo and phone a must. NYM Box C451.

Single Young Man, 37—With much to make him happy; humor, strength, ideals, job (MD), looks but lacking what most he needs, someone to love. Seeks single, young woman in same jam. NYM Box B121.

Which Sophisticated Gentleman—(55-68) with old fashioned values would like intellectual and emotional companionship of bright, vivacious, attractive independent German born lady. NYM Box A263.

European Gentleman—Moves in January from Europe to NY to set up a new business venture. I'm going to stay in a sky high apartment and am looking for a gorgeous companion to share with me the pleasures that NY offers. Hopeful as a better alternative than hitting the singles bars I try NY Magazine to find you. Here I am a successful entrepreneur, 40 plus, 6'2", good looking, single, romantic and sensitive. Study 10 years for concert pianist and looking for a very beautiful, dark haired lady, 20-30, sensual, romantic, intelligent, non-smoking who likes cozy, cuddly evenings at home as well as Carnegie Hall, Broadway, or Club A. If this description fits you please don't hesitate to send letter, recent photo and phone to NYM Box B102.

STRICTLY PERSONALS

Very Successful Businessman—And exec. Distinguished, salt and pepper, rugged, 5'10", 170, Jewish and divorced, sensual and vibrant at 53 with a smashing apartment in Brooklyn. Seeking ultra-attractive and lithe female who is caring and sensuous, intelligent and witty from 21-40. Object: A mutually rewarding friendship. Photo a must and phone. NYM Box B120.

Dentist, Tall, Handsome—Jewish, sincere seeks beautiful, brainy woman, 34-43. Photo/phone. NYM Box B123.

Intelligent And Attractive—Woman physician, divorced with a 9 year old son. I read extensively. Good sense of humor. Seeks comparable man. NYM Box B125.

Handsome, Successful, Single Male—Exec, late 30's, seeks very attractive, sophisticated, sexy female, under 35. Photo if possible. NYM Box B126.

Warm, Attractive Woman—Brown curly hair, early 40's, good sense of humor, professional, well educated, earthy, witty, easy going looking for male counterpart. Enjoy fun, good conversation, candlelight dinners, romance and a lasting relationship NYM Box C445.

Together, Passionate—Somewhat fragile female, seeks somewhat macho and very sensitive male, 30-45, for mature relationship. NYM Box C446.

Does This Describe You—Female, Jewish, 27-33, 5'5"-5'8", good figure, bright, personable, non-smoker, good sense of humor would like to get married and have children. *If this is the real you* please write to me and include photo. NYM Box C459.

Together Lady—39, acts kindly, thinks maturely,laughs easily,feels deeply, seeks single male counterpart. NYM Box C460.

CT. Female—30, passive, tomboyish seeks very intelligent, dominant, loving male for long, intense, exclusive relationship. Photo and bio. PO Box 2242, Stamford. CT 06906.

Beautiful Blonde—Slim, warm, vibrant, professional woman seeks intelligent, handsome, single, successful Jewish male (31-41) for serious meaningful relationship. Photo/details. NYM Box C464.

Charming, Pretty Businesswoman—36, seeks dynamic, witty, intelligent man 38-55, to help keep the sparkle in my big brown eyes. NYM Box C462.

I Need Help—*Successful, attractive* (30's), professional woman seeks successful male counterpart to assist in any way in my search for a new apartment as well as a new relationship. Am also willing to be open to your areas of sensitivity. Photo/phone. NYM Box C463.

Wanted: Gentleman Counterpart—35-45, to attractive, successful lady professional. NYM Box B124.

Chemistry Professor—41, seeks lady with *special chemistry* to help *create* love potions and other spells. NYM Box C61.

Handsome And Humorous—Ivy League lawyer, 32, tall, looking for attractive career woman to enjoy movies, dinner, music, *and conversation.* Open to *friendship* plus, with long term potential. Let's explore N.Y.C. NYM Box C461.

Escaped Professor—Ph.D., 34, slim, fit, dimpled, sensual, seen at theaters, concerts, ballets, beaches. Responds to unprocessed letter/photo from intelligent,'relaxed, kind, witty man, over 5'10", under 40. Reward. NYM Box C471.

Very Pretty, Jewish Widow—38, seeks attractive man, 36-48. NYM Box C474.

TOWN & COUNTRY PROPERTIES

Town & Country Properties is a Weekly Real Estate Section limited to Display Ads only. Display Ads are sold by the inch. **Effective with the January 9, 1984 issue the rates for this section are as follows:** one time rate—$246.00 per inch; two time rate—$219.00 per inch per issue; three time rate—$203.00 per inch per issue; four time rate—$187.00 per inch per issue. Long term rates also available. Larger sizes available in increments of ¼ inch. Extra $12 for NYM Box Number. Complete rates available upon request. Check or money order must accompany ad order and be received by **New Closing (every Monday by 5 P.M. for the issue on sale the following Monday).** Phone orders accepted only with American Express, MasterCard, or Visa. Classified Department, New York Magazine, 755 Second Avenue, N.Y., N.Y. 10017; 212-880-0732. All ads accepted at the discretion of the publisher.

AUTHENTIC BUCKS COUNTY PURIST

This 20 acre estate is a true 18th Century farm. The tree-lined driveway leads to a beautiful stone home complete with hand-hewn woods, random width floors, walk-in fireplaces and exposed beams. Pond, barn and stable, and an English Garden. Brochure $450,000.

David C. Kurfiss Real Estate
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EXCLUSIVE OFFER
QUITE A FIND:

Sunken living room with stupendous views of the river! Lovely bedrooms, cheery windowed kitchen, good closet space. $155,000. Call: The Co-operative Dept. 688-8700

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Advertising in New York Magazine guarantees that you'll reach 1.3 million readers in 400,000 subscriber households. These prospective real estate buyers are. . .

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-Over 20% have a household income of $100,000 or more
YOUNG
-Median age 42 years
MARRIED
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WELL-EDUCATED
-87% went to college
PROFESSIONALS
-Three quarters hold professional or managerial positions
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-62% own their own home (median value of main residence $129,000)
-20% own a second or vacation home as well
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-23% own real estate as an investment

Research source: 1983 Subscriber study

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LANDMARK R.E. CO.
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2 story cedar shingle. Front porch, living room, fireplace, dining, 3 bedrooms, 2 baths. Gardens, tall trees. Garage or studio. Fine year round dwelling. Low taxes .... $175,000.

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Classic South Florida Home
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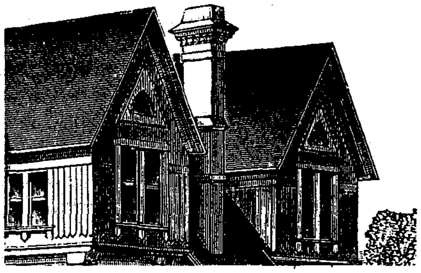
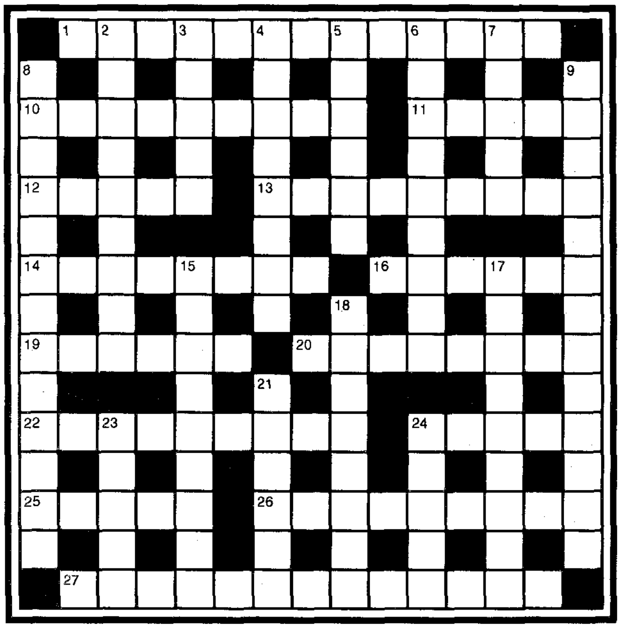
Furn. custom 5000 sq. ft. 3 BR 5½ BA designer home w/den, pool, panoramic fairway view of pvt. Del-Aire Country Club golf course. Peaceful, quiet, secure. Nr. Delray Bch.
$495,000. Financing Avail.
Call Phil Douglas/Broker (305) 368-3104



'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Others possibly about to employ torture for people like Hitler. (13)
10 Presentations, one of which is made by the queen in the distance. (9)
11 Dance which gives a special flavour to love. (5)
12 Searches north among the buildings. (5)
13 Old-fashioned ways used by the cunning on a dissolute miss. (9)
14 The trouble exists in the subtlety of meaning. (8)
16 The worker is about a hundred and he has a funny walk. (6)
19 Parts of the coastline where large roses are to be found. (6)
20 Turning red with anger although collected. (8)
22 Noticing that if one lost a thousand one would be left with one's last sovereign. (9)
24 Stupid since one has left a rich family. (5)
25 Heath discovers part of the world where there is no morning. (5)
26 Source of information wrongly given about crime. (9)
27 Pen allows hate to be used for the manufacture of deadly armaments. (6, 7)



Down

2 The right conclusion for crime. (9)
3 Afflictions come a second after love returns. (5)
4 Port holds last letter in expiation. (8)
5 Potentially nicest creature. (6)
6 Chemical process used when bird is found on allotment. (9)
7 Phones although these show they are engaged. (5)
8 Love poet, by the sound of it, shows total permissiveness. (7, 6)
9 Plants used by an artist in animal food. (13)
15 Turning at the farm for a second mowing. (9)
17 Appropriate flower when a vehicle runs over people. (9)
18 Nobleman who puts the accent on spoil. (8)
21 Poet whose watch is about right. (6)
23 State which is nearly all sea. (5)
24 A bargain if caught with a lot. (5)

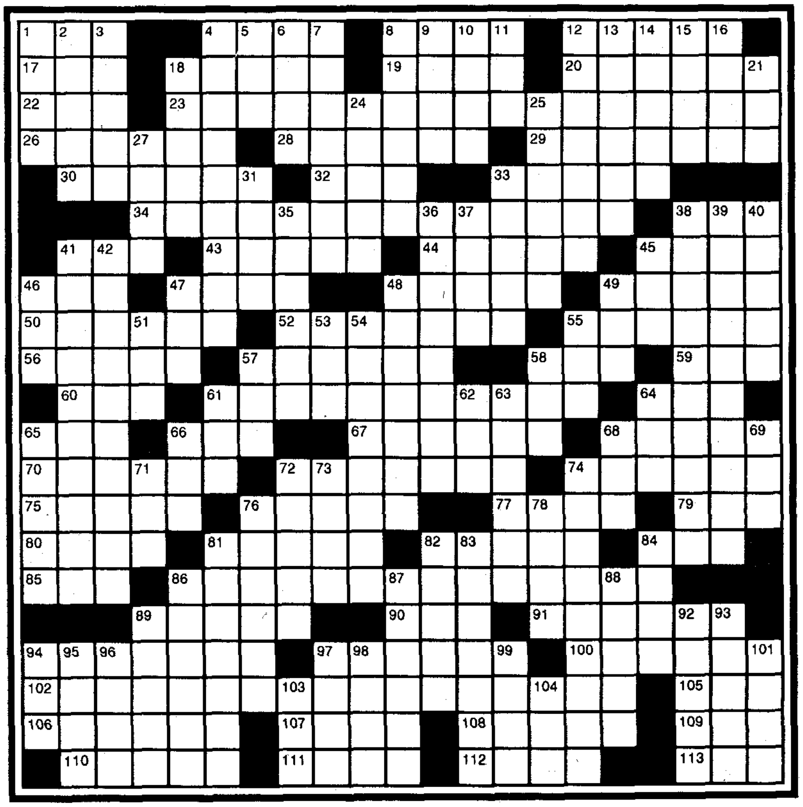
'BOROUGH:QUEENS':'CUE' CROSSWORD / By Maura B. Jacobson

Across

1 Wily
4 Posterior
8 Canaanite deity
12 Wall hanging, once
17 Appomattox figure
18 Norman Vincent ——
19 "Leave —— Beaver"
20 And others
22 A Gardner
23 Queens turf mecca
26 Important Hindu god
28 Verdi opera
29 Determine the nature of, British style
30 Atelier
32 Norse goddess of healing
33 Prop up
34 Queens distinction
38 Double: prefix
41 Queens airport
43 Clear the tape
44 Chopin oeuvre
45 Not barefoot
46 Peking-style jacket
47 Be querulous
48 Tooth: comb. form
49 Ex-manager of the Mets
50 Composer David, and family
52 Geva namesakes
55 Bribe money
56 Walkways
57 Like a siren sound
58 Item for Pandora
59 Merchandise: abbr.
60 Certain "tag" players
61 Queens arena
64 Superman's insignia
65 Fi's partner
66 West of Hollywood
67 —— up (strengthening)
68 Alberta resort
70 WWII admiral
72 Jamboree
74 Porridge
75 The Bulbul Amir
76 Incapacitates
77 Uncontrolled display
79 Union monogram
80 Boxer Max
81 Pianist Frankie
82 In litigation
84 Lang. of the Ramayana
85 Author Rand
86 Queens industrial area
89 Large kangaroos
90 Like Methuselah
91 Made amends
94 Controlled atomic pile
97 Good-luck charm
100 Lacking vitality
102 Queens college
105 An avis lays them
106 "The Rose of ——"
107 Grandstand feature
108 Olympics doings
109 Smoker's hazard
110 Put forth energy
111 Ultimatum word
112 Toward the mouth
113 Pass receiver

Down

1 Belgrade citizen
2 Some jeans
3 Leavening agent
4 Necessity arbiters
5 Mer contents
6 Opposite the wind
7 Reparation
8 Familiar antacid
9 Abbr. on an envelope
10 Longfellow's bell town
11 Mauna ——
12 Adolescent
13 Tie on
14 "Ici on —— français"
15 "Now —— me. . ."
16 Sets the dog on
18 Zoo attraction
21 D.D.E.
24 Merge
25 Illustrious tenor
27 Dismantled ship
31 Folklore meanie
33 Nuts' companions
35 "Please Don't —— Daisies"
36 Cross-country
37 Frog genus
38 Bridge to Queens
39 Queens gala
40 Inklings
41 Queens' southern boundary
42 Former Queens base
45 Sukiyaki sauce
46 Travelogue prop
47 Letters on radios
48 Outlaw brothers
49 Tithe
51 Sounds of pleasure
53 Altar constellation
54 Clocks incorrectly
55 Peke's colleague
57 Rider Haggard title
58 Wiretap
61 Recite
62 Roman 502
63 "Anastasia" star
64 Otologist's study
65 Katanga today
66 Sportscaster Allen
68 Ante up
69 Ziegfeld
71 Big ——, Calif.
72 Famed puppeteer's kin
73 Anatomical openings
74 Thought
76 Landed estates
78 Quechuan
81 Tiara
82 Room in a château
83 Be subjected to
84 New Year's song word
86 Reformation leader
87 Museum on the Seine
88 Theater awards
89 Lycée
92 Ham it up
93 Settee
94 Alphabetic sequence
95 Raison d'——
96 Greek warrior
97 Indigo source
98 Ludwig —— van der Rohe
99 Muzhik's ruler
101 Calling or trump
103 Western Indian
104 "—— rambling wreck. . ."



Solutions to last week's puzzles appear on page 106.

BEFORE MAN HAD HYPERTENSION, HE HAD SALT-FREE PERRIER.

In the good old days there was lots to be tense about. The Ice Age was coming. You might be run over by a mammoth. Your cave might cave in on you. But no one suffered from high blood pressure.

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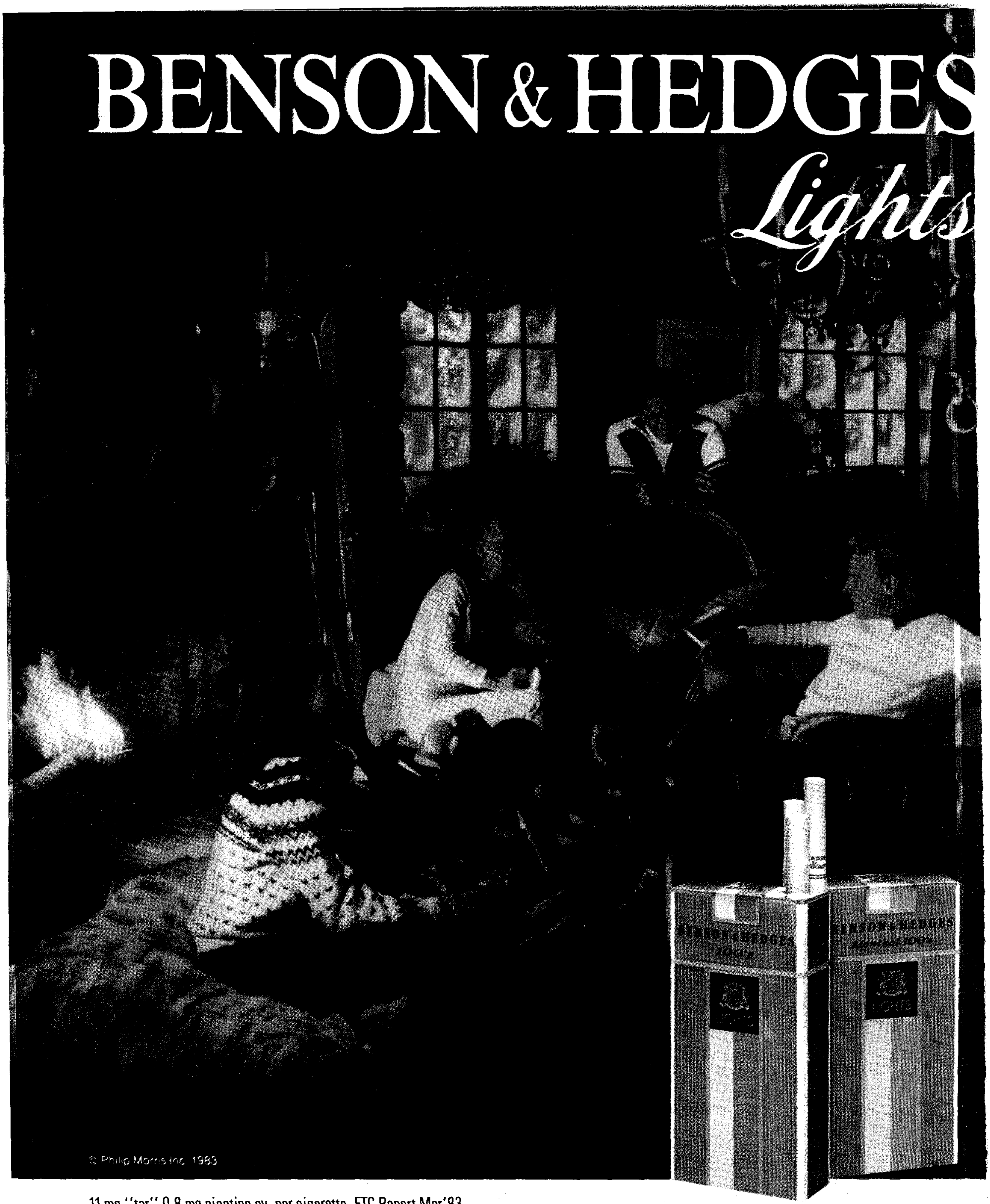
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